

SATURDAY, SEPTEMBER 25, 1875.

No. 177, New Series.

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LITERATURE.

Annals and Correspondence of the Viscount and the First and Second Earls of Stair. By John Murray Graham. (Edinburgh and London: Blackwood & Sons, 1875.)

(First Notice.)

THE history of no country is more interwoven with that of its great families than that of Scotland. Of these families, from shortly after the middle of the seventeenth century to the middle of the eighteenth, the Dalrymples of Stair occupied a conspicuous place. Whoever would understand how the Scotland of Charles I., in which all the elements of revolution were at work, ecclesiastical, political, social, was transformed into the Scotland of the era of Anne and the Georges, when it became, notwithstanding the Jacobite sympathies of the Highlands, one of the bulwarks of the new Protestant and Constitutional Monarchy of Great Britain, would do well to study the progress of this family. It had already chosen its side in the troubles of the time of the Reformation. The wife of William Dalrymple, Laird of the small estate of Stair, in Ayrshire, was one of the Lollards of Kyle, whose adoption of Wyclif's doctrines brought on them a prosecution for heresy in the reign of James IV., which has an honourable niche in Knox's *History of the Reformation*. Her grandson, John, and her great-grandson, James Dalrymple, of Stair, were among the earliest adherents of the Reformation. The latter by his marriage with Isabel Kennedy of Bargany, another Protestant family of Ayrshire, became father of two sons, the younger of whom, James Dalrymple, of Drummurchie, was the father of James Dalrymple, the first Viscount Stair, generally called from his official title when head of the Court of Session, the President Stair. His life and those of his son, John the Master of Stair—on whose reputation Glenco has left a stain which his masterly statesmanship at the time of the Revolution Settlement and the Union has not wiped out—and of his grandson, the second earl, whose distinction as one of Marlborough's favourite officers was eclipsed by his diplomatic services when ambassador at the court of the Regent Orleans, form the materials of Mr. Graham's book. The biography of the second earl, and his voluminous correspondence public and private occupy the whole of the second and a considerable portion of the first volume, and have probably a more general interest than the life of the President or the Secretary, for the Union transferred the hereditary talent of the Dalrymple

family from the limited sphere of Scotch law and politics to the wider area of European diplomacy and war. But the different scale on which the lives are written is somewhat awkward, and might have been avoided by greater condensation of the correspondence, much of which is of no importance; the omission of any appreciation of the President's character as a lawyer, or of a more detailed account of the part the first earl took in the Union, makes both of these lives imperfect. The life of the President Stair was that of a man of great talents, chiefly exercised in law and diplomacy, whose lot was cast in a revolutionary era, in which, while many of his countrymen lost their fortunes and a few their lives, he succeeded, in spite of several reverses, in reaching a prosperous old age and founding a fortunate family whose wealth and honours have steadily increased up to the present time. He commenced his career in a manner unusual for a gentleman of independent estate (for the early death of his father made him, when a child of four in 1623, Laird of Stair), as a professor at the University of Glasgow, where he had been educated. He quitted for this position the Earl of Glencairn's regiment, in which he held a captain's commission during the war of the Covenant. It is a curious circumstance, not mentioned by his present or any previous biographer, that the Marquis of Argyll facilitated this change of profession and employed him as tutor to his son Archibald, afterwards the ninth Earl of Argyll, when at the University a few years later. The Earl, nearly forty years after this, when tried for his explanation of the Test Oath, was defended by his son, the Master of Stair, and became Stair's companion in exile at Leyden. The thesis prepared by Stair as regent, according to the usual practice in Scotch Universities at that time, for young Lord Lorne and the other graduates of his year, has been preserved, and in the preface Stair mentions that it was owing to his father that he had exchanged the service of Mars for that of the Muses. The Muses in his case assumed the severe form of Logic, Ethics, Mathematics, and Natural Philosophy—all of which, and not merely the first, as Mr. Graham supposes, the Glasgow regent taught. Stair retained through life his love for these studies, and when at Leyden wrote a curious treatise on the last, called *Physiologia Nova Experimentalis*, which received a favourable notice from Bayle, but is deemed by modern critics below the standard of science even at the date of its publication—the year before that of Newton's *Principia*. Already when at Glasgow he had turned his attention to law, and an addition to his fortune by his marriage to the heiress of Ross of Balnail, in Wigton, enabled him in 1648 to resign his chair and become an advocate. It was as a diplomatist, not as a lawyer, that he first gained distinction. He was secretary to the successive commissions sent by the Scotch Estates to the Hague in 1649, and to Breda in the following year, which resulted in Charles II., owing to the failure of Montrose's expedition, accepting the Covenant. In the time of the Commonwealth he refused to take the "Tender," or oath of allegiance to the new Government

without King or House of Lords, but, having gained the confidence of Monk, became one of Cromwell's Scotch Judges in 1657. At the Restoration he was again named in the new commission of judges, his acceptance of office under Cromwell being passed over through the influence of his friends Monk and Lauderdale. Perhaps Charles may have remembered that the secretary of the Scotch Commission had been willing to restore him without his swearing to the Covenant. When the King required the declaration against the Covenant to be taken by all persons in trust, Stair at first declined, but, after a personal interview with Charles, took the declaration, making, according to his own account, a verbal explanation that he declared against no more than what was opposite to his Majesty's just right and prerogative. He adds that the explanation was returned to him in writing, which he had to show, and we were in hopes that this document might have been discovered by Mr. Graham among the Stair papers. But it turns out—as, indeed, Dr. John Stewart had previously reported to the Historical Commission—that these papers give no information with regard to the first lord. Stair's colleague, Arniston, who refused to sign the Declaration unless a written qualification was added to it, was dismissed. Lauderdale, against whom it had been chiefly aimed, laughed at the contrivance, and said he would sign a cartful of such oaths before he would lose his place. Stair's letters to Arniston and Lauderdale on this occasion to some extent justify the charge of trimming which the rigid Presbyterians as well as the Jacobites brought against him in his own day, and Macaulay has accepted; but his refusal of the Test in 1681, by which he lost the office of President of the Court, like his refusal of the Tender in 1657, explains what his political creed was, and we do not think he can be severely blamed for yielding a little at a time when it was not yet certain whether Charles's government would be tyrannical. The position he lays down in his apology, "that both king and subjects have their titles and rights by law, and that an equal balance of prerogative and liberty is necessary for the happiness of a commonwealth," was that of the best Constitutional lawyers of the age of the Revolution Settlement, and it is matter for regret that the treatise he wrote, but did not publish, explaining it has not been found. Stair's character as a judge during the long period he held the office, through the whole reign of Charles II., and again for six years after the Revolution, was such that "all men desired to have their cases tried before him." An instance of his integrity is mentioned by Mr. Graham. His friend Argyll having tried to bring the Royal influence to bear on a suit, Stair said "the matter was then in law, and that they sat to give justice according to law, and not to be his Majesty's counsellors." He did not confine himself to the necessary duties of his office, but published when at Leyden careful reports of the decisions, and took special pains to secure the preservation and arrangement of the records of titles, a point in the Scotch legal system which English lawyers have not yet been able to copy successfully. Shortly before his flight to

Holland in 1681, he prepared for the press his *Institutions of the Law of Scotland*. The grasp of principles and their practical application in this work has had much to do with the preservation down to the present time of a separate system of jurisprudence for Scotland. Though it is not desirable that this diversity of law in the two halves of the same island should continue so long as it probably still will, owing to the conservative bias of both English and Scotch lawyers, and the general ignorance alike of the advantages and difficulties of framing a national code, it would have been a misfortune for Great Britain if the two laws had been assimilated before the divorce of equity from law had ceased in England. When a code is framed its framers ought to study the work of Stair. It would even now be worth the while of the lawyers who care for such things to learn that there may be a philosophy of law which is not merely a *réchauffé* of Austin's mixture of Bentham, Kant, and the German civilians.

Stair returned to Britain with William of Orange. Almost the only instance of enthusiasm in one whose calm temper in adversity as in prosperity was ascribed to dissimulation, but seems truly to have been due to a phlegmatic temperament, was his exclamation before sailing—that he would venture his head and the fortunes of himself and his children in William's undertaking. In the settlement of the Scotch Constitution consequent on its success Stair and his son had a large share, the Master guiding the Convention in Edinburgh, while his father communicated with William in London. There is unfortunately here again a complete gap in the correspondence—no letters between Stair and his son being preserved. An important one from Stair to Lord Melville shows that he objected to the expression that James had "forfeited" the crown in the vote of the Convention as too harsh. It is commonly believed to have been chosen by the Master of Stair, and the difference between it and the expression that he had "abdicated" in the resolution of the English Parliament was matter of much remark both at the time and since. Stair's theory, as he explains it to Melville, was that the King, having violated his part of the mutual obligations between a king and his people in a Constitutional Government, had *ipso facto* lost his right.

The assassination of Lockhart, who was continued as President of the Scotch Court, enabled William to restore Stair to that post, which he held till his death in 1695. He was also created Viscount, and his son made Secretary of State for Scotland.

Of the second Lord Stair's life Mr. Graham gives even a briefer account than of the President. Its interest chiefly centres in his conduct at the Revolution, the Glenco massacre, and the settlement of the Scotch Union.

The political opinions of the Dalrymples were more nearly identical with those of William than any other English or Scotch statesman's. They were strenuous advocates of the assertion of a limited Royal prerogative, and in this showed a truer sense of the situation and a more genuine

patriotism than the pretended popular party called the Club, whose leaders, Sir James Montgomery, of Skelmorlie, and the Earl of Ross, were really intriguing with James through disgust at their being passed over in the distribution of offices. The only point on which the King probably differed from the elder Dalrymple, the establishment of Presbyterian Church Government, was conceded by William in 1690, and in 1693 he made a further concession to the prudent counsel of Carstairs, and waived the imposition of the Oath of Allegiance and Assurance, which the majority of the clergy, Presbyterian as well as Episcopalian, would not have taken. The full publication of the papers relating to Glenco has placed the share of guilt of the various parties concerned in so clear a light that only a bias as strong as that of Burnet or Macaulay can hesitate as to the verdict which must be pronounced. We hope, for the credit of the latter historian, that Mr. Trevelyan may be able in his forthcoming life to contradict the statement which has recently been publicly made that Macaulay had even additional evidence at his disposal of William's knowledge and approval of the massacre; but William's conversation in Holland with Carstairs when he spoke of the "two-footed wolves" in the Highlands; the unusual course of his subscribing, as well as superscribing, the two sets of instructions to Livingstone; and the rewards which he afterwards bestowed on the chief actors, as well as the pardon of the Master of Stair, render it impossible to absolve him of anything but personal complicity in the violation of hospitality and barbarity with which the instructions were executed. Even of these aggravations it is difficult to acquit the Master of Stair:—

"Your powers shall be large enough," he wrote to the commanding officer before the massacre. "I hope the soldiers will not trouble the Government with prisoners."

"For the people of Glenco," he wrote two months after, "when you do your duty in a thing so necessary to rid the country of thieving, you need not trouble yourself to take the pains to vindicate yourself by showing all your orders, which are now put in the *Paris Gazette*. When you do right you need fear nobody."

The condemnation of Stair by the Parliament in 1695 for his part in the massacre forced him to resign the office of Secretary, and kept him in retirement till a new reign and the necessity of having recourse to his great talents for debate and management in the Union negotiations brought him again into prominence.

In furthering the Union he was carrying out an hereditary policy: his father had acted in the abortive Commission issued by Charles II. for the same purpose, and both his father and himself had shared the hope of William, that it might have crowned the Revolution Settlement. But the opposition which it encountered in the last Scotch Parliament, which sat from 1703 to 1707, proved that the delay had been necessary. The opposition had been at first confined to the Jacobites and the Country Party, the former wishing to keep the succession open for James Stuart on the death of Queen Anne, the latter seeing in the measure the destruction of Scotch independence, and of the larger

powers which the Scotch Estates had exercised, at least in revolutionary times. The latter section had in Fletcher of Saltoun, a brilliant and, what was rarer, an honest leader, but their combination with the Jacobites could not be stable while the Duke of Hamilton, whose rank as premier peer of Scotland placed him at the head of the Opposition, shrank at the last moment from proceeding to the extreme step of seceding from the Parliament. Mr. Graham has made a serious mistake in supposing that the Duke of Hamilton's party was that which went by the name of the "Squadron Volante." This was a clique of unprincipled politicians, of whom Tweeddale was the leading member, which, though smaller in number than either the Government party—which Queensbury, the Queen's Commissioner, and Mar, the Secretary of State, headed—or the Opposition, was able to turn the scale by its vote, and used this power for its own advantage. It was by gaining over this clique, partly by adroit management, partly by bribes, that the nomination of the Commissioners for the Union was given to the Queen, and the Union itself at last carried in the form of an incorporative instead of the federal Union for which the Opposition struggled to the last.

In the conduct of the debates Stair, though not a member of the Government, was really the guiding spirit, and it is disappointing to find that only two of his letters of this period have been preserved—one to Godolphin when the Parliament met in 1703, describing the state of parties, and another to Mar in 1706, both of which show how clearly he saw the difficulties which had to be met and his address in meeting them. The strain had been too much even for his cool brain, and he died of apoplexy on the night of January 7, 1707, the day when the last important article settling the share of Scotland in the representation of Great Britain in the Imperial Parliament was carried.

Æ. J. G. MACKAY.

The New Shaksperian Dictionary of Quotations. By G. Somers Bellamy. (London: Charing Cross Publishing Company, Limited, 1875.)

THERE are two kinds of quotations which a man may use naturally and unaffectedly—those which are current like proverbs in the people's mouths, and those which he has noted in his own study, and to which he has been used to attach a special significance, either from the happiness of their wording, or the fitness of their meaning. Of all useless cramming, perhaps the most useless is the cram which attempts to supply a man with a magazine of sentences which are to come in pat on all occasions. Occasions do not make themselves according to the exigencies of words, and it is very seldom that any cut-and-dried sentence, less wide in its generalisation than a proverb, will fit them exactly. For this reason I think that Mr. Bellamy has set himself a rather thankless task. I cannot deny that if some one would take the trouble to study the philosophy of Shakspeare, to draw it out in system under its various heads, and then under each head to give the apposite quota-

tions, for and against, then such a "dictionary," if he pleased to call it so, would be of use. For we might turn to it to find the poet's saws on subjects controverted in his own day. But in Mr. Bellamy's book the "subjects" are not thus classified. There is no head for "faith" in general, or for "creed," or for its articles—such as would enable us to see at a glance what the persons of Shakspeare's dramas have to say about "purgatory" or "the Pope." There is no head for "philosophy" in general, no collection of opinions on controverted matters, which would show whether the poet drew his stores from Platonists or Aristotelians, whether he knew anything of Ramus and his opinions, whether the scientific movement which was at work in Northumberland's magi, Hariot and the rest, and which at last expressed itself in Gilbert and Bacon, caused any chord in Shakspeare's mind to vibrate; there is no entry of even the word "equivocation," which was the matter of so much controversy in the poet's day, and on which he has more than once recorded opinions. Again, there is no general head of "politics," no sub-heads of "allegiance" or "succession" or "army," though all these were matters of burning dispute in the poet's time, on which he delivered himself of various utterances. Neither is there any general heading of "proverbial maxims," or "proverbial similes," although perhaps such heads would be the most useful in such a "dictionary." The theory by which Mr. Bellamy chose his classification of subjects is not apparent, and in practice it is so applied that there is no very great number of quotations in which one of the catchwords of the subject is not found. So that the "dictionary" is, so far, little better than a concordance; where, if we looked out "folly" or "fool" we should find all the quotations given under the former head in the dictionary. For these reasons I cannot see that this book supplies any special want in Shaksperian or other literature. Doubtless there are idle moments when one is wearied of consecutive reading, and turns to a catalogue of books, or the advertisements in the *Times*, or a railway time-table, or Tupper's *Proverbial Philosophy*. I cordially allow that Mr. Bellamy's "dictionary" is infinitely pleasanter and more profitable reading than any of these, and I hope that a sufficient number of persons will put his book on their drawing-room or smoking-room tables to repay him somewhat for the trouble he has taken.

R. SIMPSON.

The Life and Epistles of St. Paul. By Thomas Lewin, Esq., M.A., F.S.A., Barrister-at-Law., Author of "Treatise on Trusts," "Fasti Sacri," "Siege of Jerusalem," and "Caesar's Invasion." (London: George Bell & Sons, 1874.)

PERHAPS few persons remember that Conybeare and Howson's book, bearing the same title as this, first appeared in monthly numbers; fewer still are likely to know that Mr. Lewin's two still larger volumes made their appearance in 1851, about the middle of the issue of their successful rivals. Undeterred, however, by the slight attention then gained by his work, Mr. Lewin has re-

issued it with additions; and, as it now appears, though it neither adds anything appreciable to the stock of human knowledge, nor is likely to influence the course of thought, it possesses in a high degree such merits as can be attained by the mere exercise of omnivorous diligence.

Conybeare and Howson's book probably owed its popularity mainly to its faults; but its popularity, when gained, may be thought to have atoned for the faults that gained it. The people who liked to hear solemn events described in every-day language scarcely deserve respect for their taste; but the writers who condescended to gratify that taste were enabled, while doing so, to convey into the vulgar mind a good deal of sound information which might otherwise have been unpalatable. It is not desirable that there should be one canon of Scripture for scholars and another for the masses: now, the writers of the *Life and Epistles* did very much, though less than Dean Alford, perhaps than Dean Stanley, for bridging the gulf that might have appeared between the opinions of the two classes. It is better of the two that every schoolboy should know that the Epistle to the Hebrews was written by Apollos than that most clergymen should think it heresy to doubt its being written by St. Paul: now, while Alford was chiefly responsible for bringing in the presumption of partial knowledge, Conybeare and Howson may share with him the credit of disturbing the presumption of contented ignorance.

Mr. Lewin indeed, on his part, will do nothing whatever to extend or popularise the critical knowledge of the Apostle's writings. He has diligently learnt what is certainly ascertained as to the correct text or translation of individual passages, but has steadily avoided learning anything which it might involve a compromise of the most old-fashioned English orthodoxy to recognise. He refuses to discuss the authorship of the Pastoral Epistles: as to that of the Hebrews, he perhaps succeeds in showing that the traditional view is not as absurd as it is unfashionable, though it is curious to meet with the very double-edged argument "that we find in the Epistle to the Hebrews the same proportion of ἀπαξ λεγόμενα [as in those bearing the Apostle's name]: . . . the Romans, though longer, contains fewer ἀπαξ λεγόμενα than the Hebrews; but, on the other hand, 1 Tim., though little more than one-third of the Hebrews" in length, contains half as many—not to count words and phrases which, though occurring in more than one of the three Pastoral Epistles, are peculiar to them.

But admitting that on the occasion, date, and destination of the Hebrews he has an intelligent hold of a tenable opinion, and again on the identity of the "Epistle from Laodicea" with that now known as "to the Ephesians," it is surely nothing but a blind as well as gratuitous conservative instinct that makes him indignantly refuse to see references to lost Epistles in 2 Thess. iii. 17, 1 Cor. v. 9; while on 2 Tim. iv. 13, his view is scarcely caricatured in that ascribed to the traditional Methodist preacher—that, as of course Paul read nothing but the Bible, "the books" he wanted must be

those of the Old Testament, and "the parchments" the New, which there had not been time to get printed.

And yet, while any well-informed reader will find many opportunities for a kindly smile at the author's simplicity, he will find not a little instructive matter which is unfamiliar even to the well-informed. Nearly every passage has been consulted which is, however remotely, illustrative of a place visited, a usage referred to, or an adventure encountered by the Apostle; and though in pursuing this method the author goes over well-worked ground, he puts old information in a tolerably readable shape, and occasionally contributes a bit of new. It is true one learns nothing of St. Paul from a plan of the ruins of Pessinus, which was in Galatia, or a sketch of a Phrygian river-scene which may have been the site of Colosse; but Acts xxii. is really illustrated by the misspelt Greek inscription discovered by M. Clermont-Ganneau, licensing the pious violence of the temple mob; and for the sake of a drawing of this we are content to pass over the information that the arched vestibule of the Huldah Gate is Solomon's "ascent whereby he went up into the House of the Lord." And again, the πρώτη ἀπολογία of 2 Tim. iv. 16, which is apparently quite recent, though separate from the new and fatal trial anticipated, seems well explained by a reference to Suet. Ner. 15, where we are told that Nero introduced, in place of his predecessor's prolonged sessions, the usage of hearing each count of a complicated indictment on a separate day.

If we admit the function of the work to be, not research, but the diffusing and making intelligible the results of the research of others, it has thus a real and considerable range of usefulness. It can scarcely, however, be recommended without a caution; the author's antiquarian knowledge is, in part, original, but his scholarship is manifestly second-hand; and in both departments he falls into rather frequent inaccuracies, which make him an unsafe guide to a student who is not competent to be on his guard against them. WILLIAM HENRY SIMCOX.

The Agricultural Lock-Out of 1874. By Frederick Clifford, of the Middle Temple, Barrister-at-Law. (London and Edinburgh: Blackwood & Sons, 1875.)

AN instructive spectacle was witnessed a few weeks ago at Salehurst Church, in the county of Sussex. The members of the Labourers' Union, numbering about five hundred men of Salehurst and the adjoining parishes, assembled at two o'clock on Sunday afternoon in the village street; there they were met by the Hurst Green band, and, blue favours being distributed, all marched to church to the Moody and Sankey tune of "Hold the Fort." Large numbers of spectators had assembled to witness the novel demonstration, and considerable curiosity was felt among the country-folks as to what line of conduct the clergyman would pursue. Would he ignore or condemn the principles that had brought these men together? What might have been expected took place. After warning the Unionists against strikes, the

preacher proclaimed the hollowness of that material well-being which they had combined to procure for themselves and their children. Worldly good was nothing, and the pious ploughman, if denied the enjoyment of this life, would be compensated hereafter by eternal rest in Abraham's bosom. His hearers listened to these platitudes respectfully, but it was easy to see from the expression of these sun-burnt, honest, perplexed faces that they were determined to pursue the struggle on which they had entered but reluctantly. The history of that struggle up to the present time, and the attitude of both masters and men in by far the most interesting conflict between labour and capital of the day, is detailed with admirable clearness and impartiality by Mr. Clifford.

Deplorable as was the condition of the agricultural labourer in many parts of England, and rapid as had been the spread of combination among his fellow-workmen of the town, few were prepared to see him come to the front so soon and so manfully. The generation of ploughmen now ebbing away is a generation unable to read or write—a generation entirely ignorant, except on the subject of their immediate calling; a generation pitifully lethargic, resigned, helpless. But the village school, the penny paper, and the railroad have, in some degree, educated the younger men; and, long before strikes were thought of, the brightest of our village lads were pretty sure to seek higher wages in London, or those mysterious regions known to Suffolk folk as "the Shires." Thus progressive ideas had slowly filtered through the dense masses of the East Anglian population, and, to those who knew it well, a conflict was inevitable.

The National Agricultural Labourers' Union was founded at Leamington, in May, 1872, and the movement, headed by Mr. Arch, soon spread to the Eastern Counties. After harvest of that year notices were served upon many farmers by their Unionist labourers, of which the following will serve as a fair specimen:—

"SIR,—We, the undersigned, do hereby jointly and severally call your attention to the following requirements for our labour: namely, fourteen shillings for a week's work, and no longer to conform to the system of breakfasting before going to work during the winter quarter. Hoping you will give this your consideration, and meet our moderate requirements amicably,

‘Your humble servants, etc.

‘Exning, Sept. 26, 1872.’”

These demands were not monstrous, and they were made in a temperate and manly spirit, but the farmers around Newmarket, alarmed at the appearance of Union delegates and the growth of Unionism in the neighbourhood, refused them and entered into a compact for combined action and self-defence. Strikes having occurred in various villages in Essex and on the borders of Suffolk, another association, under the title of the Essex and Suffolk Farmers' Defence Association, was formed. The following figured among the rules: "That the members of the Association shall not in any way acknowledge the Labourers' Union, by entering into any contract with such Union, or employ a Unionist on strike without the consent of

the acting committee." Open hostilities commenced in the spring of 1873, when the first agricultural lock-out occurred in the Eastern Counties, and, as happened later, the farmers were completely victorious. A thousand men were locked out. Of these some emigrated or migrated, but the majority gave up their Union tickets and returned to their work. When, therefore, on February 28, 1874, a rise of one shilling was demanded by the labourers around Newmarket, their minimum pay being thirteen shillings a week with extras, the farmers entered the field confident of victory. On March 21, they resolved that "all Union labourers be locked-out after giving one week's notice, such notice to begin on the next pay-day of each of their members respectively, and that such lock-out continue so long as the men continue on strike." About the same time, the lock-out extended to East Suffolk and parts of Lincolnshire; great interest was excited by it in the public mind, and subscriptions on behalf of the labourers flowed in abundantly from private individuals, working men's societies, and trade unions. The Amalgamated Society of Engineers alone voted 1,000*l.*, these subscriptions being equally apportioned between the Lincolnshire League and the Federal Union, in proportion to the number of locked-out men.

As the season advanced and the lock-out spread, the farmers showed a more determined front than ever. All kinds of expedients were resorted to for the purpose of curtailing labour and expenses, the masters in many cases filling the places of the men.

"My work was never more advanced," wrote one farmer. "I am saving money by the strike, and expect to save more. As to allowing the Union delegates to interfere between me and my men, and re-employing those who remain under such influence, I would rather give up my farm—I would rather die first."

On the other hand, the men were evidently resolved to hold out as long as they could, and with very few exceptions their conduct was exemplary.

In vain efforts were made to bring about a reconciliation. The Duke of Rutland, in a letter displaying much kindly feeling but little knowledge of the situation, used the sentimental argument. The farmer, he said, under the present condition of affairs treated the labourer as a man whose wife and children were to be cared for and protected; it was this kindly relation that the delegates of the Union wished to destroy. Sir Edward Kerrison advised forbearance and moderation; and with a good deal of truth accused the delegates of damaging their cause by intemperate language. There can be little doubt that had the example set at Hone by Sir Edward Kerrison been universally followed, had landlords, farmers, and labourers met together to discuss the matter in hand amicably, and in a Christian spirit, the struggle would have been shortened and much suffering avoided. But the lock-out continued to spread, and when the hay-harvest came—"the haysel" as Suffolk folk call it—there was no sign of a compromise. It hardly entered the brains of these Suffolk labourers that "haysel"—next to harvest the busiest and jolliest time of the year—could be accomplished without them, and with

dreary faces they beheld the familiar processes being carried on by strangers. It was at the end of June that what was called the "pilgrimage" took place, one of the saddest phases of this sad history. No wonder that after fourteen weeks of enforced idleness, there was a keen competition among the locked-out men to start on this enterprise in search of funds and sympathy; and no wonder, in spite of the large amount of both showered upon them in many places, they were equally glad to get back. Amid cheering from their fellows, and sobbing of the women and children, the pilgrims started from Newmarket, a quaint array of some sixty or seventy English peasants in velvet, smocks, and other working dress, with Union blue ribbons prominently displayed. The sum of 700*l.* was cleared during the pilgrimage after paying expenses, and, in Yorkshire especially, the reception was very hospitable. One of the labourers apologised to the Sheffield people for eating so heartily, and accounted for the fact by saying that during the last fortnight he had eaten more beef than he had done all the rest of his life, though he was forty-six years old! But in spite of the beef and the beer so amply supplied them, some of the pilgrims returned home.

"The fact is [said one], we got tired of cadging about. It was all very well coming into a big place, and being cheered by the work-people. But now, sir, suppose you had to hold out a money-box for coppers, and suppose every now and then somebody said to you, 'Why don't you go back and work, you lazy beggars?' would you like it now?"

All this time the funds of the Union were getting low, and the farmers were resolutely collecting such hands as they could for the coming harvest. When it was seen that the corn would undoubtedly be harvested by foreign aid, the strike was declared at an end. The Union placed migration and emigration before the men as an alternative, and one week's pay, nine shillings, before withdrawing its support. Thus terminated the great agricultural lock-out, and, of course, the real sufferers were the men. Their employers had been put to many shifts, and to some pecuniary losses, but the labourers in many cases had broken up their homes while fruitlessly searching for work elsewhere. The extra gains of the harvest, on which country-folks depend for rent and schooling, were lost, good places were lost too; and, with bitterness, distrust, and estrangement on both sides, masters and men entered upon new relations. On the one hand was a determination to stamp out the Union, on the other to maintain it; and though it is difficult to come to any conclusion as to the present strength of Unionism throughout the agricultural districts, undoubtedly the farmers greatly deceive themselves if they regard their victory as a final one.

Mr. Clifford's narrative is in every respect admirable, but, while accrediting him with an ardent desire to do justice to both parties, we cannot help feeling that his pictures of peasant-life in what East Anglians are pleased to call "Suffick" have too much *couleur de rose* about them. There is the labourer's last refuge, for example, the workhouse, of

which Mr. Clifford says little. Hitherto, it has been quite impossible for the most conscientious and able farm-labourer to lay by for old age. He may have toiled in the fields from seven years to seventy-seven, and unless his "childer" are good to him and give him a corner by their fireside, to the dreaded and dreary workhouse he must go. Seventeen shillings and sixpence a week, including harvest, malt, and all perquisites, may be considered the average wages of an able-bodied man in East Suffolk; but this is greatly in excess of the maximum wages five years ago, while we well remember the time when seven shillings for what in Suffolk is called "a three-quarter man," i.e., the under-sized or weakly, and nine shillings for the able-bodied, excluding the harvest-money, was the usual pittance. The kindly farmer does, indeed, supplement his workmen's wages with all kinds of gifts and services; but this sort of benevolence tends to pauperise and subject, not to raise and educate the labourer. What he wants is instruction, manliness of character, and the best kind of help, namely, self-help. All these, combination will, in some measure, afford him, and the Unionists in Sussex before alluded to are commendably organising the Co-operative Store, one of the most efficacious stimulants to thrift and self-denial. Where Unionism promotes such ends all must wish it well, and the Assington Co-operative Farm, in Suffolk, is an example of what associations may do towards raising the moral and material standard of an entire village. But the great lesson the labourers have yet to learn is this, that the labour-market is overstocked, and that till they follow the example of the educated classes, and take their work wherever they can find a ready market, they must accept low wages and an ignominious position, in spite of all the combination, benevolence, and stamp-oratory in the world. M. BETHAM-EDWARDS.

Jagor's Travels in the Philippines. (London: Chapman and Hall, 1875.)

THIS work appears in the guise of an original English work, but, as far as we have compared the two, it is a literal and on the whole a meritoriously-performed translation of *Reisen in den Philippinen*, published by Herr Jagor in Berlin two years ago. The German volume, however, gives some useful appendices on trade and other statistics, beside two extra chapters on the geology of the islands and the phrenological types of the natives, all which are wanting in the English translation. Nevertheless the work as it is, beside giving a great deal of carefully-amassed information regarding an imperfectly-known country, will, we are convinced, be perused with interest and pleasure by general readers.

The Philippine Islands, the precise number of which, as in the case of our own Fiji Archipelago, it is difficult to determine, but which for practical purposes are reckoned as thirty-one in number, were originally discovered by Magellan, as related in Pigafetta's quaint narrative (*vide* Lord Stanley's translation in the Hackluyt Series). They extend from north to south over sixteen

degrees of latitude, and thus boast an exceptional variety of climate, a peculiarity which has endowed them with the produce of both the temperate and torrid zones, the palm-tree and the fir, the pine-apple, wheat, and the potato flourishing there almost side by side.

One of the chief products is the cacao-tree, originally imported from Mexico, which has since its introduction spread successfully over the greater part of the archipelago. Let us notice, *en passant*, an odd mistranslation in the English edition, where the importation of the tree is spoken of. Herr Jagor says it was first brought either into (*nach*) Camarines or Samar; this has been rendered, "*according to Camarines*," etc., as if, instead of speaking of two islands, the author were referring to two rival historians. The cacao finds ready purchasers, but there are serious drawbacks to its successful cultivation in the shape of noxious insects, rats, and lastly heavy storms of annual recurrence, which often destroy an entire plantation at one swoop. Much the same may be said of coffee as of cocoa. Manilla coffee is of excellent quality, but until European capital encourages the formation of large plantations, the Philippines will not hold their proper rank as a coffee-producing country.

Other articles of produce are the famous Manilla hemp, sugar, and tobacco. The latter is cultivated under a most tyrannical system of monopoly. The lands of the poor peasants have been appropriated without any indemnification, and on them they are forced to raise a crop of a most uncertain character, requiring endless trouble. The harvested leaves are then collected on behalf of Government, but though a nominal price is supposed to be paid for them the cultivators, as a rule, receive nothing. One cannot be surprised that under such vexatious and cruel restrictions the manufacture of tobacco and the trade in it should both languish. The same was the case with Cuba as long as a monopoly prevailed, but as soon as free trade was established the produce of the island found a market in every port. The excellence of Manilla tobacco would ensure a similar success were fair play given it.

A country possessing such a variety of commercial products must clearly have a prosperous future in store for her, and she will doubtless derive much advantage from her position, which admits of easy communication with China, Japan, the English and Dutch ports of the Archipelago, Australia, and even California. Till recently the suicidal commercial laws—favourable to none but Spanish traders—have pressed hardly on the export and import trade; but in 1869 (some years subsequent to Herr Jagor's visit, it must be remembered) an important decree was passed, moderating the differential duties and providing for their entire extinction at the expiration of two years, abrogating all export duties, and consolidating the more annoying port-dues into one single charge. A great development in the commerce of the Philippines may be confidently anticipated from this date.

Still laws cannot achieve everything, and the natives lack the energy to enable them to compete successfully with the stronger

temperament of Europeans and Yankees. Herr Jagor attributes the demoralisation of the Philippine natives in no inconsiderable degree to the national vice of cock-fighting.

"This, their chief amusement, is carried on with a passionate eagerness that must strike every stranger. Nearly every Indian keeps a fighting cock. Many are never seen out of doors without their favourite in their arms; they pay as much as fifty dollars and upwards for these pets, and heap the tenderest caresses on them. The passion for cock-fighting can well be termed a national vice. . . . The sight is one extremely repulsive to Europeans. The ring around the cock-pit is crowded with natives perspiring at every pore, while their countenances bear the imprint of the ugliest passions. Each bird is armed with a sharp curved spur, three inches long, capable of making deep wounds, and which always causes the death of one or both birds by the serious injuries it inflicts. If a cock shows symptoms of fear and declines the encounter, it is plucked alive. Incredibly large sums are betted on the result. It is very evident that these cock-fights must have a most demoralising effect upon a people so addicted to idleness and dissipation, and so accustomed to give way to the impulse of the moment. The passion for the game leads many to borrow at usury, to embezzlement, to theft, and even to highway robbery. The land and sea pirates are principally ruined gamblers."

This is deserving of the serious attention of Admiral Rous.

The author draws no flattering picture of the Spanish officials. Their motto is *divide et impera*, for the colonial policy of Madrid is always to do its best to sow discord between the different races and classes of its foreign possessions, under the idea that their union would imperil the sway of the mother country. As a natural consequence the hatred and envy between the whites and half-castes is universal, and these feelings on the part of the latter class are not unmerited by the former. It is true the Spaniards, with the large admixture of Syrian and African blood in their veins, take root easily in tropical countries, but they appear to visit the Philippines simply as adventurers, and with no other desire than to make the most they can out of the natives, whom they treat with the most unmitigated contempt.

In his description of the natives, the author enlarges upon the usual dress of the Indian women, which from the waist downward consists of a *saya*, or brightly-striped cloth, falling in broad folds, and which, as far as the knee, is tightly compressed with a dark shawl or *tapis*, swathed so closely as to compel the wearer to take very short steps. We know that fashion, like history, repeats itself, but we certainly did not think to find the exact prototype of modern European ladies' dresses in a country so far removed from the centres of civilisation.

We cannot find space to quote further from Herr Jagor's work; we must commend it to the careful notice of our readers, with a certainty that they will reap entertainment and solid information from it. At the same time we think that both he and they have a right to grumble at the map appended to the English volume. In the German edition we find a neatly lithographed map in colours, on a conveniently large scale, with the author's route clearly laid down thereon. What do we get with Messrs. Chapman and Hall's volume? Why, an indifferently-

printed slice of an old—we might say, a *very* old—friend, a certain library map of Asia, embracing twice as much area as requires illustration. The scale is, of course, too small for the route to be shown, nor can it even be followed, for, to make matters worse, about half the names of places mentioned by Herr Jagor are omitted. Take, for instance, the cases of Camarines, the name of two important provinces and an extensive peninsula in Luzon, and of Daraga or Cagsaua, a town of 20,000 inhabitants, neither of which names is to be found on the English map. Surely it would have been an inexpensive matter to produce a plain, unobtrusive copy of the German map, which answers its purpose admirably.

C. E. D. BLACK.

The Day Dreams of a Sleepless Man. By Frank Ives Scudamore. (London: Griffith & Farran, 1875.)

WHETHER this lively book is liked or not will, we suspect, depend, rather more than is usually the case, on the tastes and temper of the reader. If that reader be a splenetic or sternly critical person, he will probably object to a good deal of its somewhat exuberant jocularity, and will say with that atrabilious reviewer of Jean Paul who made Mr. Carlyle so angry:—

“The determination to be witty acts on this author so strongly that we cannot doubt but his book will excite in all rational readers so much disgust that they will see themselves constrained to close it again without delay.”

This severe verdict will probably be echoed by all who love crammers, pilgrimages, the South Kensington Museum, the late Ministry, or Mr. Lingen; for upon these things and persons Mr. Scudamore exercises his wit with some persistence. But people whose withers are unwrung, and who can meet an easy jest with easy benevolence, may find some pleasant reading in these papers. Even they, however, will perhaps weary slightly of the schoolboy who is introduced as “the Indifferent,” and may wonder what is the exact applicability of the title. We know that it is regarded in some quarters as the height of ill-breeding in a critic to carp at titles, but still the question will recur, “Why day-dreams, Mr. Scudamore, why day-dreams?”

It seems that our author has inherited from Dickens not only his “Uncommercial Traveller” proclivities and style, but also his sleeplessness. The journeyings recorded in this book appear on one or two occasions (and only on one or two) to have been begun very early in the morning. Further than this we cannot help the enquiring reader. The real title of the volume, if titles corresponded to contents, would be “Studies in and about the Boulonnais.”

We remember very well how we once took the very same walk which Mr. Scudamore takes in his first chapter at the very same time—namely, four o’clock in the morning. We can corroborate his assertion of the beauty of the view. But we remember also (it is fifteen years since) that we registered a vow that no view should be beheld by us (willingly at least) at that unholy hour again; and the vow has been kept. The following chapters contain the record of many subse-

quent journeys, to Abbeville, to St. Pol, and whither not. The record has its interest, but we cannot refrain from a little semi-contemptuous pity for the pedestrian who regards thirty-two miles as an over-heavy day’s work, especially with no knapsack, and a start at 6.30 A.M. After this we are prepared for a great weakness in Mr. Scudamore’s views as to edibles, views which he propounds freely. It is difficult to be patient with a man who gravely says that Neufchâtel cheeses (good as they are) “are the only tolerable cheeses of French manufacture.” Not to mention others, did Mr. Scudamore ever eat the products of the dairies round St. Briec, which, golden in colour, unutterable in odour, and in flavour beyond praise, are known and eaten by the Briton under the indiscriminating name of “Camembert?” We fear that he has spoken of these high matters without due thought. Salsafy, which he justly praises, is not by any means unattainable on this side the Channel. And it argues a mind most sadly uninquiring on important points to speak of that noble bird the curlew, which (especially his variety called the whimbrel) is still a joy to all discriminating palates and stomachs, as an “aboriginal delicacy,” which “has wasted away.” *A Dieu ne plaise!*

But we must not be too severe upon Mr. Scudamore. He has evidently blunted his faculties by associating too freely with schoolboys, who can breakfast on a “square lump of cold pork” (we have seen its elder brother) and Dutch cheese. His book is really a pleasant book, and should give pleasure. But we have one caution to add. Let not the hasty reader take more than one chapter, or at most two, at a time. A man who should make a hearty meal off a couple of pounds of truffled sausages, might experience a slight loathing. Yet the truffled sausage is, as Mr. Scudamore would say, “a toothsome cate.”

GEORGE SAINTSBURY.

Herder et la Renaissance littéraire en Allemagne au 18^{me} Siècle. Par Charles Joret. (Paris: Hachette, 1875.)

Richardson, Rousseau, und Goethe. Ein Beitrag zur Geschichte des Romans im 18. Jahrhundert. Von Erich Schmidt. (Jena: E. Frommann, 1875.)

“Le rôle prédominant que joue la critique dans la littérature allemande au 18^{me} siècle et la nécessité pour les écrivains qui l’ont fondée de faire un appel constant à l’opinion,” is due partly, as M. Joret observes, to the habit of seeking models abroad, in various schools or literatures, ancient and modern, the claims of each of which to the homage of imitation had to be defended against its rivals, before the native artist could venture even on the modest task of naturalising the selected beauties. From that day to this the original products of German literature have been almost overwhelmed by the disproportionate mass of literary criticism, literary history and history of literary criticism which has gathered round them; and the more inexhaustible the field of possible subjects for such works as those before us is proved to be, the less profitable appears the ingenuity expended in their selection. Both

works are creditable compilations of their kind, and it is a question of some interest which kind approaches most nearly towards a result of substantial value, as the writers follow exactly opposite methods. M. Joret has read many of the very many histories of German literature and art published in Germany in the course of the century, and he has based upon them an intelligible and interesting sketch, which only fails to inspire complete confidence because we feel that the author knows more of what has been said about the writings he discusses than about the writings themselves. Herr Schmidt, on the other hand, has diligently read, and is in a position to analyse, the most futile of the novels inspired at second or third hand by the writers whose influence on each other and the age he undertakes to estimate, and as these are really among the original sources for the history of his subject, it is ungrateful to object that they were not worth the labour of perusal; a more serious drawback is the failure to distinguish between resemblances springing from the common influences of the age, and a real traceable derivation of ideas or mode of treatment, which cannot, of course, be established by a mere comparison of texts, without confirmation from biographical facts, or records of the personal relations and mental development of the writers discussed.

M. Joret has been mainly attracted to Herder by the fact (which is somewhat singular) that no complete life of him has yet been written; feeling, however, with truth, that Herder’s influence as a writer and thinker is very inadequately represented by his works alone, he has aimed at representing the place he occupied in the minds of his contemporaries, rather than at giving a methodical account of his life and writings taken in themselves. The first book (130 pages) is devoted to the “Precursors,” or the classical school in Germany and the first attempts at a restoration of the national literature, and is thus a fair specimen of the endless length to which such studies may be drawn out, for the history of these precursors is only preliminary to the account of one who was himself essentially a “precursor” of the real literary movement of the age; and the volume ends with the marriage of Herder, in his thirtieth year, when the tendencies with which his name is associated had only just entered upon the productive period, of which the versions of *Götz von Berlichingen* were the first fruits.

As in duty bound, M. Joret begins his review with the dismal controversies of the “Swiss” and the “Saxon” schools—the parties of Gottsched and of Bodmer, which, insignificant as they were, and unproductive for good, yet left their mark on the future by the slight impulse they bequeathed towards a more regrettable schism of opinion in the next generation. Klopstock began his literary career as a disciple of Bodmer and the English writers, notably Young and Richardson, from whom the Swiss school derived all its canons of taste; Herder and Goethe were admirers of Klopstock, as poetical natures will feed on indifferent poetry rather than on none; but Nicolai was only a better educated Gottsched who had the sense to write in prose; Lessing was

not one of those critics who imagine beauties into the work before them out of the abundance of their unemployed sympathies; and to the sensitive nerves of a real innovator, those who are not committed beforehand to believe are supposed to be almost against, at any rate not heartily with him; and to subtle, half-traditional affinities of this kind, a careful historian might trace the absence of an *entente cordiale* between Lessing and Goethe, than whom no two men were ever better fitted to appreciate each other, while their sympathy could hardly have failed to exercise on both the same stimulating effect as that produced on Goethe by his relations with Herder and Schiller.

Wieland appears among the "precursors," first as a pietist and follower of Klopstock, then as a sentimentalist of the Richardsonian type, each phase of discipleship being, however, after his fashion, succeeded by a reaction, so prompt and cynical as to excuse Lessing's doubts of his sincerity, which, in fact, could only be vindicated at the expense of his depth or earnestness of conviction. Gellert, who was nothing if not reasonable, was withdrawn from the following of Gottsched by his enthusiasm for Richardson, whose *Pamela* he imitated in a "Life of the Swedish Countess of G." Wieland, who, like Klopstock, had been an avowed follower of Bodmer, wrote at six-and-twenty a drama, *Clementina von Porretta*, based on *Sir Charles Grandison*, which was nearly the last production of this first period of his literary career. Ten years later, when Wieland was famous as the author of *Agathon* and tales of a very different pattern from Richardson's, his first love, Sophie, some of whose private experience had been commemorated in his *Clementina*, having ultimately married, neither her Catholic fiancé Bianconi, nor her pietist lover, but M. la Roche and a distinguished social position, claimed his services as editor for a more than Richardsonian romance, *Fräulein von Sternheim*, which was to be the delight of the young sentimentalists of Darmstadt, including Herder's betrothed; Herder himself exclaims against the editor's notes as *abscheulich* in their opposition to the spirit of the work, though they seem to have had little power to lessen its popularity; the story is a little less monstrous than Gellert's, but, as Herr Schmidt observes, it has little interest now except as being the work of Wieland's friend, the mother of "Max" and the grandmother of Bettina, characters in which, however, the nature of the writer's literary sympathies were not important or uninfluential.

Lessing's first appearance as a critic (1750-51) dates before the beginning of the passion for novels "as good as translated"—as one writer naïvely affirmed on the title-page—"from the English." His work was to destroy the claims of Gottsched and his followers to esteem as judges of correctness, and of the Swiss poets and sentimentalists to admiration as original producers. Having effected this to the complete satisfaction of common sense (as represented by Nicolai, who founded a successful journal on this platform), his first attempts at constructive theory could only deal with forms of art that had at least some appearance or pro-

mise of vitality, or those in which he felt some ambition to originate himself—the fable, the drama, and æsthetical science, the theory and interpretation of the charm and beauty of existing accepted masterpieces. His treatise on the Fable, as at a later date his *Laocoon*, was taken up by Herder, and with the constitutional ingratitude laid to his charge by Goethe, condemned as imperfect, while the critic was indebted to it for most of the grounds and suggestions for his own development. With regard to the drama, though Lessing's *Miss Sara Sampson* is closely founded on *Clarissa Harlowe*, it is through the criticism of Diderot, an enthusiast for Richardson, that he seems first to have been affected by English models, and it is from him that he borrows the classification of the modern drama into domestic tragedy, domestic comedy, simple farce and pure tragedy; but *Minna von Barnhelm* (1763), the most successful illustration of his theories, though it was applauded as a truly national work, did not, like Goethe's *Götz*, come out at a time when the minds of all real admirers of the work had been carefully prepared to desire just such a production as itself, so as to make its welcome vociferous with party zeal as well as genuine enjoyment.

Hamann, who, but one year younger than Lessing, has even more claim to be reckoned among Herder's "precursors," finds due mention instead in the second book, on the first years of his life, which includes the history of their personal relations. Herder was born in 1744, the son of a poor schoolmaster; he was indebted to ungracious charity for the means of continuing his education till 1762, when he was enabled to matriculate at Königsberg. Kant was there in the prime of his powers and influence as a teacher, Hamann had just published his *Philologist's Crusades*, and the one officially, the other in constant private intercourse, did their utmost to further the development of a scholar whose industry was only equalled by his susceptibility and his ambition. Hamann seems to have played, to some extent, towards Herder the part which the latter subsequently filled towards Goethe at Strassburg, the difference being, at least morally, to the advantage of Hamann, who was anxious to impart his own views, and more concerned in securing their adoption by a disciple who might advocate them successfully than in maintaining his own ascendancy as a teacher. It was clearly by Hamann that Herder was first interested in philological enquiries and the question of the origin of language, and it is hard to say how far Hamann's oracles, when interpreted by himself in the course of constant and familiar conversations, may have gone to furnish the substance of the disciple's writings, when they look like virtually independent developments of an obscure hint or dim *Ahnung* of a truth that was insignificant until developed. Intercourse with Hamann was certainly well fitted to cultivate that side of Herder's critical aptitude on which alone he could hope to contend on fairly equal terms with Lessing, the power of imaginative comprehension, or instinctive sympathy with the spirit of literary or historical monuments, when the conditions of

their production can no longer be recalled. In clearness of method, both of thought and expression, he is indefinitely inferior, but his criticism marks a real advance in so far as he succeeds in applying the permanent and rational principles of interpretation and judgment formulated by Lessing with a more liberal allowance than was made by the latter for the varying significance of the same intellectual axioms amid totally different social and historical circumstances. The substantial correctness of Herder's instincts may be estimated by the comparative sterility of his blunders—in an early paper he speaks of "the Edda of the Celts"—and the healthy development which every department of research on which he touched has continued to receive since the impulse received from him and the generation that for a few years looked upon him as its predestined guide.

One difficulty in the way of making a veracious history of literature in itself a work of art, lies in the necessarily disconnected course of the narrative. The writings of Mendelssohn and Winckelmann, for instance, have an easily assignable place in the life of Lessing, as Herder has in the life of Goethe; but when we come to consider the indirect influence of these writers, or rather the composition of their direct and indirect action, and try to distinguish between what Herder, for instance, owes at first hand to Winckelmann, and what to Winckelmann's taste inspiring Lessing's judgment, the thread of historical continuity gets lost, and instead of an account of the progress of æsthetical criticism in Germany, we drift into an account of the problems which occupied the critics; and this is uninteresting unless the historian has more and more original opinions of his own on the merits of the case than are expressed by M. Joret.

The first published essays of any importance which drew attention to Herder were his *Fragmente zur Deutschen Literatur*, the first of which appeared in 1766; in their collected form they seemed a more ambitious and a slightly more constructive counterpart to the *Literatur-briefe*. The publication of the *Fragmente* was followed almost immediately by that of the *Wäldehen*, of which the first was devoted to a critique of *Laocoon*, which, in spite of its occasional captiousness, showed so much intelligence of the points at issue that Lessing wrote to Nicolai that the author, whoever he was, was the only person for whom it was worth while to bring his merchandise to market, and it was on his account that he thought seriously, for a time, of completing the second part of the work, an intention from which he was, unfortunately for posterity, distracted by the invitation to Wölffenbüttel, received shortly afterwards. Herder's next publication makes him appear as an ally of Lessing, since it was an attack on Klotz, the victim of the latter's *Archæological Letters*. Though the author's name was concealed, his identity was generally known or suspected, and the hostility provoked by his criticisms became so powerful as to lead at last to his resignation of the post of teacher and pastor at Riga, which he had held for over four years. In 1769 he started for a tour in France, and

on his return in the following year accepted the post of tutor to the young prince of Holstein-Eutin, with whom he was travelling when, at Darmstadt, he was introduced by Merck to his future bride, Caroline Flachsland, with whom he began a correspondence that continued uninterruptedly till his marriage in 1773. The interval was occupied by his stay at Strassburg, for which the well-known passage in *Wahrheit und Dichtung* is really a better guide than M. Joret; the publication of his prize essay on the Origin of Language, the resumption of friendly relations with Hamann, and finally his settlement at Bückeburg, whither he had been invited by Prince William of Schonberg-Lippe. The latter part of M. Joret's volume has little to do with Herder, whose influence on the dramatic movement of the time seems to have consisted mainly in leaving the receipt of the first version of *Götz* unacknowledged for some months, and then recommending its revision, both of which steps the young poet took at the time in friendly part. EDITH SIMCOX.

NEW NOVELS.

Leah, a Woman of Fashion. By Mrs. Edwardes. In Three Volumes. (London: Bentley & Son, 1875.)

The Queen of Connaught. In Three Volumes. (London: Bentley & Son, 1875.)

Miss Honeywood's Lovers. In Two Volumes. (London: Sampson Low & Co., 1875.)

Hostages to Fortune. By the Author of "Lady Audley's Secret." In Three Volumes. (London: Maxwell & Co., 1875.)

MRS. EDWARDES possesses a measure of true artistic faculty, and her novels, though defective in many particulars of conception and execution, always have well-imagined situations in them and much honest work. As a rule, each of her tales could be dramatised effectively; and by those who know the qualities needful to make a good acting play—a very much rarer product than a tolerable novel—this will be recognised as proof of unusual power of construction. The structure of *Leah* is very slight, and the book exhibits subtle marks of the mood of the author in writing it, obviously one of more depression and weariness than is wonted. But the old cunning of hand appears in many places, especially in the happy sketches of life in the second-rate Parisian boarding-house of Mme. Bonchrétien which enliven the first volume. Leah herself is well and boldly drawn, though exception may be taken to the premature old age of her mind, fast as is the maturity of development brought on by a shifty and Bohemian life; and the other subordinate women of the book are also well sketched in, especially Hetty Robartes, one of a too numerous class of Philistine ladies who are the despair of society. The men are far less successful. Colonel Pascal and Lord Stair are mere conventional figures which have served on many a previous canvas, and the latter is but a shadowy reflex of the Marquis of Steyne deprived of wealth and power. Jack Chamberlayne, an Anglo-French *petit-crevé*, vicious and foolish, with mingled weakness and ferocity, and yet having some

undeveloped capacities for good in him, is much the best male portrait in the story; yet he is but a lay-figure after all, on which much careful work and handling have been spent; whereas the rival portrait of Eugene Danton, meant to serve as a foil and contrast, scarcely emerges out of the land of shadows at all, though the scenes in which he appears are among the most studiously wrought in the book. Not very much of the plot bears out the secondary title, for we are rather left to infer Leah's initiation into the ranks of fashion than allowed to note her demeanour there, but Mrs. Edwardes has kept one moral steadily before her readers throughout, which may serve as a not useless counterpoise to the doctrine of Ouida and her school—namely, that even a great deal of money does not only fail sometimes to give happiness, which is a sufficiently threadbare maxim, but that neither comfort, amusement, nor respectability can be always extracted from it. Perhaps the skeleton at the feast is made too persistently prominent throughout *Leah*, and the intended effect thus weakened by iteration; but in the apotheosis of mere sensuous gratification, to which wealth ministers most effectually, which is a characteristic of much modern fiction, poetry, criticism, and quasi-philosophy, a discourse from such a very lay preacher as Mrs. Edwardes may get a hearing where a more professional homilist would fail altogether.

It is said that much of the fine old stained-glass which escaped the troubles of the sixteenth and seventeenth centuries, and the neglect of the eighteenth, was recklessly destroyed in the present century during the mania for Sir David Brewster's philosophical toy, the Kaleidoscope, which he perfected in 1817, following up a hint given by Baptista Porta as far back as 1565. And if some of the older survivors of that instrument be opened and examined, it will be found that several of the brightly coloured fragments are pieces of church windows, recalling here and there the far higher than mere mechanical beauty of pattern which they possessed before they were put to this secondary use. The *Queen of Connaught* is just such a kaleidoscope, and any one who is versed in Irish national stories will be able to assign almost every idea and situation in the book to a more successful and earlier tale. The main web of the novel has for its warp Lady Morgan's *Wild Irish Girl*, and for its weft Maxwell's "Man who Wouldn't Do for Galway," an episode in *Wild Sports of the West*. On this texture are embroidered or sketched various additional incidents discoverable in Miss Edgeworth's *Castle Rackrent*, in Mrs. J. H. Riddell's *Maxwell Drewitt*, and in Mr. Trench's *Realities of Irish Life and Ierne*. The ballads of the *Nation* and of Mr. Samuel Ferguson, together with some of Carleton's sketches, are also freely drawn on to give local colour, and the pasteboard framework of the kaleidoscope is pretty nearly all the author can claim as original property. The metamorphosis of the historical Granuaile, or Grace O'Malley, the piratical chieftainess of a small sept in Connaught, into a mythical Shana O'Mara, claiming *ebenbürtig* rights of royalty with

Queen Elizabeth, and transmitting these rights to her descendants in the story, may also be set down to the author's credit. But as this lady's two husbands were severally a Donnell O'Flaherty and a Sir Richard Burke, her posterity could not have handed down her patronymic, for neither of these two septs would have yielded such a point, and thereby confessed the O'Malley superiority. Withal, the book, though somewhat stilted and extravagant, is not precisely dull, and can be read easily enough, as the incidents, even though borrowed, come thickly enough to give some life and movement to the narrative.

Miss Honeywood's Lovers is a pleasant enough little story of English country-town life, on the old theme of the rich middle-aged suitor preferred by the parents, and the youthful unmoneyed aspirant preferred by the young lady. But it is too obviously modelled on Charles Dickens's *Hard Times*, with some further reminiscences of Mr. Anthony Trollope's *Rachel Ray*. The characters playing under the names of Cherrip and Grimshaw are, trait for trait, the Gradgrind and Bounderby of the earlier prototype, and the vein is rather overworked; while the little complications of the rival breweries recal the living novelist. There is an artistic mistake in making the lady of impaired mind also the good genius and chief moralist of the tale, because though there is no incompatibility between intellectual weakness and a very high standard of right and wrong, yet a Miss Cherrip in real life would be unable to shake off her little sentimentalities and follies at any time, so as to express herself in the tone and language attributed to her in serious emergencies. The matter might possibly be as good, but the manner would certainly deprive it of half its cogency; and the other part of the lady's portrait, when she is in her more eccentric moods, is so well drawn that it is strange the author was not struck with the incongruity.

Miss Braddon is one of the most unequal of writers. Like Major White Melville, her name on the title of a new book gives no clue at all to the quality of the contents. You simply put into a lottery, with a chance of a moderate prize, yet with a far larger proportion of probable blanks. But *Hostages to Fortune* turns out to be one of the prizes. It contains some of the author's most studied and careful writing, and though it is, of course, not free from traces of her habitual faults of style, it is much better in diction and in tone than the average level of her novels. The heroine, Editha Morcombe, is modelled on nearly the same lines as the Marcia Denison of her *Sir Jasper's Tenant*, but is a more carefully conceived and honestly executed study. The plot is of the virtuous melodrama style, the wicked people being very wicked, the good very good, and the weak remarkably feeble; while virtue triumphs, and vice is requited in one case with sudden death, and in the other with paralysis and softening of the brain, which must be regarded as sufficiently drastic treatment. It is very far from being a dull book, and the little touches which exhibit familiar insight into the ways of managers and publishers are skilfully handled, not being

made too prominent, and yet by no means serving as mere padding. The artistic defect of the book is that the contrasts are a little more vivid than those of real life, where a great many shades of grey are interposed between absolute white and black, carrying the eye a long way past utter immaculacy before consciousness of soot obtrudes itself. But *Hostages to Fortune* is very different from *Rupert Godwin* and trash of that kind, of which Miss Braddon has given the public only too much, and recognising the general improvement, it would be idle to cavil at details.

RICHARD F. LITTLEDALE.

CURRENT HISTORICAL LITERATURE.

DEAN MERIVALE'S *General History of Rome* (Longmans) has the merit of carrying the history of Rome down to the fall of Augustulus in 476, where, however, it stops short without any indication of the permanent influence upon Europe of the traditions of ancient Rome. The best portion of the book is that which coincides with the period covered by Dean Merivale's larger history of *The Romans under the Empire*. What is valuable in this present book is a condensation of the former one. From the time of Sulla to the end of the Antonines we have a clear and vigorous narrative of events, though the style is perhaps not very well adapted to imprint lessons forcibly on the youthful mind. But we do not find that Dean Merivale carries the same special knowledge into the other parts of Roman history. His account of the growth of the Roman Constitution is vague and unintelligible. He feels no interest in the growth of institutions, or even in the development of military organisations. While he admits the use of analysis and inference in determining the geological formation of the Roman territory, he refuses to carry it on to the more valuable enquiry into the formation of the Roman State. We expected great things from such a beginning as this:—

"The basements of Rome were laid in an antiquity far deeper than this, in geologic eras beyond the ken of human intelligence, but we may at least trace them through a long succession of ages, and discover how they were piled up from era to era, from revolution to revolution, till they formed the soil upon which the historic city was erected, and still continues to exist."

After this promise we looked for something better than a definition of Quirinary land as "that which was actually given out-and-out." In his early history Dean Merivale expresses, of course, disbelief in the Roman historians, and then proceeds to select from them arbitrarily such constitutional information as he pleases, without giving any reason for his choice.

Dean Merivale is scarcely up to the standard of recent research into the constitutional history of Rome. Admitting this serious defect, his book gives a clear and lively narrative of the course of Roman history. It is, however, better adapted for general reading than for school use, as Dr. Merivale's style lacks the point and incisiveness necessary for teaching.

Die Altdutschen Bruchstücke des Tractates des Bischof Isidorus von Sevilla de Fide Catholica contra Judaeos. (Paderborn: Weinhold.) Among the oldest memorials of German literature, the fragments of a translation of the polemical works of Bishop Isidorus of Seville, "*de Fide Catholica contra Judaeos*," take a prominent place. They have been preserved in two manuscripts, the one in Paris, and the other in Vienna, and have already been several times edited. This work has an important bearing on the development of German literature, and it has just been brought out by Karl Weinhold in a new and more correct edition. He has made a thorough study of its dialect, and

has appended an admirable glossary to the book. His researches into the dialect have a certain interest for the students of English literature, as Holzmann, one of the first translators, has asserted that the translation was the work of Saint Firmin, the founder of the Reichenau monastery, an Anglo-Saxon by birth, and that it clearly shows traces of its Anglo-Saxon origin in its dialect. This hypothesis of Holzmann was overthrown by Rettberg, who proved that Firmin was a Frank and not an Anglo-Saxon. Professor Weinhold has confirmed this opinion by pointing out, after a careful examination into the so-called Saxon element in the translation, that what had formerly been taken for Anglo-Saxon is to be found in High German, and particularly in the Frankish tongue.

Lothaire III. and the Concordat of Worms. By Dr. Ernst Bernheim. (Strassburg.) The great struggle between Church and State in the Middle Ages which is known as the War of Investiture, and which turned on the right of appointment to the bishoprics and abbeys in the Empire, lasted till 1122, when Henry V. and Pope Calixtus found a *modus vivendi* by means of the well-known treaty of that date. While this war has been clearly described in all its phases with the greatest attention and with ever-growing interest by modern historians, the consequences of the treaty have hitherto received little attention. And yet they are well worthy of consideration. For the Treaty of Worms in 1122—or, as it might more accurately be described, the Treaty of Lobwis—was not a definite conclusion of peace between Emperor and Pope, but only an armistice. Dr. Bernheim has undertaken the task of minutely describing how Lothaire III., the successor of Henry V., understood, and practically carried out, the different points of law treated of by the Concordat of 1122.

In attempting to perform this task in an exceedingly careful and serious work, he comes to the conclusion that, in spite of Lothaire's love of peace, in spite of his gifts as a statesman, lasting harmony between him and the Holy See was out of the question, because it was impossible that on the narrow summit of the highest authority over Christendom two independent powers should maintain themselves by the side of one another. Each would of necessity strive to suppress the other or to reduce it to submission. It is not necessary to express objections which occur to us against points of detail in Dr. Bernheim's book. Taken as a whole, these first fruits give fair promise of what may be expected from his subsequent labours.

"Who burnt Magdeburg?" is a question discussed in Germany almost as much as "Who killed Lord Darnley?" is in England. Herr Wittich, in *Magdeburg, Gustav Adolf und Tilly* (Berlin: Duncker), resolutely abstains from adopting partisan statements on either side, and decides mainly on the evidence of statements made by fugitives from the burning town that Magdeburg was set on fire deliberately by some of its own citizens—not of course by the well-to-do merchants and shopkeepers, but by the exasperated populace who, especially the Elbe boatmen, had lost their means of livelihood by the war, and who formed the main support of the Swedish commandant, Falkenberg. These statements have mainly been found by Herr Wittich at the Hague among the papers of the Dutch agents in different parts of Germany.

Accompanying these Herr Wittich has found a poem in which the deed is boasted of, and which might have been written by an admirer of Rosstopchin after the burning of Moscow:—

"Die Madg und Burg, die feste Stadt,
An Gott durch eine röm'sche That
Ihr Jungfrauschaft geopfert hat.

Gleichwie durch's Feuer sieben Mal
Das Silber und all' rein Metall
Probirt muss werden überall:

So Lutherische Lucretia,
Aufrechte deutsch' Constantia,
Bin ich in ewiger Gloria.

Eh ich die päpstliche Lig' erkenn'
Und sie mein'n eignen Herren nenn',
Viel lieber in das Feuer renn'."

These verses point to a different tradition from that which was long the accepted one, according to which Tilly set fire to the city, and which is rejected by Herr Wittich as contrary alike to evidence and probability. On the other hand he successfully defends Gustavus Adolphus from the baseless charges brought against him by Onno Klopp of having directed the firing of the city for his own selfish ends.

Herr Wittich adds a critical investigation into the proceedings of Gustavus from his landing to the battle of Leipzig or Breitenfeld. It is for German enquirers to test the details of the story he tells; but it must be allowed that he favourably impresses the reader by his anxiety to adduce evidence on both sides of any question he discusses. It may be pointed out, however, that he has not paid sufficient attention to the interference of France with the course of the war. It seems certain from documents preserved in our Record Office that Richelieu understood the Elector of Bavaria to be under an engagement to him not to support Tilly in any attack upon Gustavus, so as to leave the way free for a march of the Swedes upon the Austrian hereditary States, and that Gustavus was aware of this arrangement. A thorough search into the Munich archives with the view of elucidating this point would probably repay the trouble.

HERR GEORG WEBER, the author of the *Allgemeine Welt-Geschichte*, which in its complete and abridged form is one of the most widely circulated works of the kind in Germany, presents us, under the title of *Zur Geschichte des Reformations-Zeitalters* (Leipzig: Engelmann), with several essays which originally appeared in various periodicals among others which are now printed for the first time. The scenes depicted from the history of the German Reformation open with the accession of Charles V., show the revolutionary movement which displayed itself in the popular literature of the time, in the rising of the peasants, in the history of the Anabaptists and the brave Burgo-master of Lübeck, Jürg Wullenwever. The author then treats of the relations between Charles V. and German Protestantism, of the Schmalkaldic war, and the Peace of Augsburg. The remainder of the book, treating of the English Reformation, is nothing but a republication of earlier essays from Herr Weber's well-known work, *Geschichte der Reformation in Grossbritannien*, 1845, 1853, and though they form an instructive selection from English Historiography on the Reformation, no notice is taken of important works of a later date. In his account of the German Reformation, on the other hand, the author has paid careful attention to more recent literature, and has studied with great advantage the historical *Volkslieder*, a very excellent edition of which we now possess. Here and there some passages are open to criticism, as when the name of the *Arme Konrad* who headed the insurrection of the Württemberg peasants, is derived from *Kein Rath*, an undoubted error, though it was accepted by his contemporaries as a correct derivation. It is also difficult to understand how Herr Weber comes to the conclusion that the memoirs of Charles V. have never been transmitted to posterity, and the assertion (p. 230) that the condemnation and execution of Charles I. caused an "extreme democracy to degenerate into a licentious ochlocracy" is inexcusable. But over such details we may pass rapidly to express our high commendation of the art with which Herr Weber places his subject before the reader, of the skilful delineation of character, and of the ideal sentiment which pre-eminently distinguishes a work which, without pretending to any great depth of learning, professes to be simply a popular collection of historical essays.

MR. CANTLAY calls his *English History Analysed* (Longmans) "a rapid review of English history topically arranged"—put together, in fact, so as to be used by pupils who are studying a larger history, to refresh their memories. Whether the book may help anyone to pass an examination it is difficult to say. It can hardly serve any higher object. A young man's conception of the unity of history will be apt to suffer if he is called upon to learn by heart "seven persecuting acts," beginning with the Six Articles and ending with the Test Act; and then to turn his attention to "eight acts of freedom," from the Toleration Act to the disestablishment of the Irish Church. Still worse is it to have thirteen chief Parliaments to learn, which turn out to be simply those Parliaments which happen to be saddled with nicknames. Thus the insignificant Parliament of 1614 finds a place because it happens to be called the Addled Parliament; while the great Parliament of 1628 is omitted altogether. To make up for it, we get the Parliament which overthrew Charles I. twice over, once as the Long Parliament in 1640, and again as the Rump or Pride's Purge Parliament in 1648. Mr. Cantlay's statements, too, occasionally differ from received authorities. That "the Seven Kingdoms" of the Heptarchy "were sometimes united under one Tyrannus or Tyern, who claimed to be the successor of Constantius," is a dark saying needing explanation; and the bare statement that a "shiremote" is "a court of justice," will hardly throw much light on the meaning of the word. Certainly the curious history connected with the names "Eorls or Ealdormen" is not to be communicated by terming them "Chiefs of Tribes;" and the position that Alfred the Great was the first Earl is one that Mr. Cantlay would find it hard to defend. EDITOR.

NOTES AND NEWS.

MR. ROBERT BROWNING's new poem is to be published during the coming season by Messrs. Smith, Elder and Co.

MR. SWINBURNE has nearly completed a new dramatic poem of about the same length as *Atalanta in Calydon*, and like it founded upon a subject from Greek mythology. It will be published by Messrs. Chatto and Windus about Christmas.

A NEW work on *Mohammedanism* by the Rev. T. P. Hughes is nearly ready.

DR. W. W. HUNTER is preparing for speedy publication a *Life of the Earl of Mayo*, fourth Viceroy of India; and is editing a volume of *Essays on the External Policy of India*, by the late J. W. S. Wylie, some time acting Foreign Secretary to the Government of India. Messrs. Smith, Elder and Co. are the publishers of both works.

MR. T. ARNOLD's *Selections from the "Spectator"* (Clarendon Press) will appear immediately. The chief points of the book will be—(1) a classification of the papers (*Spectator* Club, Editorial, Political, Religion and Morals, Manners, Fashions and Humours, &c.); and (2) an Introduction attempting to describe fully the genesis of the *Spectator*, and giving a list of the literature of the subject. There will also be explanatory notes, index, &c.

MESSRS. RIVINGTON are about to publish *The Principal Judgments delivered in the Court of Arches by the Right Hon. Sir Robert Phillimore, 1867-75*.

MR. WEDMORE's new short story, *Yvonne of Croisic: a Pastoral*, will appear in *Temple Bar*.

MR. MATTHEW ARNOLD is about to publish with Messrs. Smith, Elder and Co. a review of objections to *Literature and Dogma*, under the title of *God and the Bible*. A third edition of *St. Paul and Protestantism*, and a third edition of *Culture and Anarchy* are, we are informed, in the press.

OUR readers will be glad to hear that Sir John

Kaye's health has greatly improved of late, and that he is now devoting himself to the completion of the third volume of his *Sepoy War*, which may be expected to appear during the present season.

MR. DILLON CROKER has just traced the MS. of a work by his late father, Thomas Crofton Croker, which will be new to the literary world—viz., certain personal sketches and recollections of his native Cork; and we learn that Mr. D. Croker is in treaty with the possessor, with a view to its publication. If it should prove as racy of the soil as the author's *Fairy Legends*, and *Researches in the South of Ireland*, it is likely to turn out a not unprofitable literary venture.

THE half-yearly general meeting of the teachers and students of the Working Men's College will be held on Monday, October 4, at 8.30 P.M. T. Hughes, Esq., the Principal, will preside.

LORD BELPER, Lord-Lieutenant of Notts, has presented a complete set of the *Chronicles and Memorials of Great Britain and Ireland* to the Nottingham Free Public Libraries.

THE Earl of Dunraven has started upon another hunting and exploring expedition to the North-American continent, having left in the hands of Messrs. Chatto and Windus for publication, in the course of next month, the account of his previous travels in the Upper Yellowstone and Geyser district, entitled *The Great Divide*—so named from the local designation of that territory. The book will be very copiously illustrated by drawings made by Mr. Valentine Bromley, who accompanied Lord Dunraven.

MESSRS. SMITH, ELDER, AND Co. have in preparation *Poets and Novelists*, by George Barnett Smith, including critical and biographical articles on Thackeray, the Brontës, Fielding, Nathaniel Hawthorne, Mrs. Barrett Browning, &c., elaborated from the *Edinburgh Review*, *Cornhill* and *Macmillan's Magazines*, &c.

MR. W. R. COOPER is engaged upon a *Dictionary of Archaic Proper Names*, comprising the names of deities, persons, countries, and tribes mentioned in the Egyptian, Assyrian, and Etruscan inscriptions. It will do for these what Lemprière and Smith have done for the classical writers, and will be published by Messrs. Bagster and Sons.

MR. I. H. HALL, whose Cypriote decipherments have been mentioned in the ACADEMY, is publishing in the American Oriental Society's next volume the new Cypriote inscriptions contained in the Cesnola collection, together with translations and analyses. The American Palestine explorer, Professor J. A. Paine, is also engaged upon a work on the topography of Gilead.

AMONG scientific works to be issued during the forthcoming season by Messrs. Smith, Elder and Co., are *Science Byways*, by R. A. Proctor; *Notes on the Climate of the Earth, Past and Present*, by Captain R. A. Sargeant, Royal Engineers; and *The Revised Theory of Light*, Section I, by W. Cave Thomas.

THE same publishers promise the *Prose Works of Sydney Dobell*, edited by Professor Nichol; *East and West London*, by the Rev. Harry Jones; *Essays on Social Subjects*, by "Jacob Omnium," and *Jack Afloat and Ashore*, by Richard Rowe; beside translations of Von Reumont's *Lorenzo de' Medici*, by Robert Harrison, and the *Memoirs of Camille Desmoulins*, by Mrs. Cashel Hoey.

THE edition of *The Two Noble Kinsmen* announced by Mr. Skeat for the Pitt Press series, though it will forestall in date of appearance the long-previously announced edition of the play by Mr. Harold Littledale for the New Shakspere Society, will not be allowed to delay the publication of the Society's edition, and probably not the issue of the school-edition which Mr. Littledale had agreed to undertake for a leading firm, on the completion of his larger work.

THE Woolhope Field Club has selected the week beginning October 11 for its annual "Fun-

gus Foray." Excursions will be made to Bishopston Hill, Dinmore, Foxley Woods, and Credenhill, and on Thursday, October 14, an exhibition of funguses will be held in the museum room of the Free Library, Hereford. Messrs. Broome, F.L.S., Renny, Plowright, and Worthington Smith, F.L.S., Dr. Bull, the Rev. W. Houghton, F.L.S., Dr. Edwin Lees, the Rev. E. Vize, and other eminent mycologists, are expected to attend.

AMONG new novels announced by Messrs. Smith, Elder and Co. are *Onwards! but Whither?* by A. E. L. Bewicke; *The Gwillions of Bryn Gwiliam*; *Sojourners Together*, by F. F. Moore; *A Winter Story*; *Helen Blantyre*, by Mrs. Mair; *Sherborne*, by E. H. Dering; and a new novel by Holme Lee.

DR. J. DORMAN STEELE, of Elmira, New York, already known throughout America as the author of successful school Histories of Germany and the United States, and text-books of instruction in Chemistry, Astronomy, and Philosophy, is now conducting through the press an illustrated school and library *History of France*.

THE news of the death of Dr. Hermann Ebel, which had reached us some time since, but which we hesitated to publish before we should find it confirmed, turns out to be only too true. It appears that he died on August 19 last at Misdroy. Contemporary biography is always a field which offers many difficulties, and especially when the subject of it happens to be a foreigner. In the present instance we find one of our best informed German contemporaries, the *Literarisches Centralblatt*, in error: its readers are given to understand that Dr. Ebel was Professor of the Celtic Languages in Berlin. The fact is that there is no such professorship in Berlin, or anywhere else in Germany, as far as we know; but that his chair was that of Bopp, the founder of the science of Comparative Philology. Such, however, was Dr. Ebel's name as a Celtist that we in this country may readily be pardoned for knowing him only as such, when his own countrymen are apt to forget that he was an authority on Slavonic and Zend philology. The many-sidedness of his learning must be evident to any one who is acquainted with Kuhn's *Beiträge*, the high standing of which may be said to have been to a great extent due to Ebel's brilliant series of Celtic studies published in it. It is curious to observe that the *Beiträge* itself is to expire when it has chronicled Ebel's death.

His studies in the Celtic languages led eventually to his undertaking to re-cast and re-publish Zeuss' *Grammatica Celtica*, and it is probably in connexion with that great work, which the Weidmanns brought to a successful end in 1871, that his name will be best known to future scholars. After this Dr. Ebel did not appear so frequently in print as he used to do formerly; but his removal at length from the village gymnasium at Schneidemühl to a professorship in the capital may have brought with it a good deal of work in the shape of preparing lectures on Comparative Philology. Of late he was again beginning to contribute to the *Beiträge* on Celtic and Armenian; one of his last works was, perhaps, a very detailed and elaborate article in the number of the *Revue Celtique* which has just been published, on O'Davoren's *Irish Glossary*. He was lately understood to be engaged on a work on Celtic accentuation, to which philologists were impatiently looking forward. His learning had been formally acknowledged by the Berlin Academy and the Royal Irish Academy.

THE definitive restoration of the stele of the Moabite king Mesha is an event long expected with impatience by the learned world. A communication from M. Ganneau, in the *Revue Critique* for September 11, informs us that the work is all but complete, and describes at length the process by which the restoration has been effected. The monument had already lost its right angle before the unfortunate accident which attended its—shall we say?—capture from the

Arabs; but a morsel of this ancient fragment, forming the commencement of three lines, has been recovered; and this is, according to M. Ganneau, almost the only portion which cannot be placed with certitude, the original squeeze, which has been his guide in the restoration, being necessarily silent on this point. There are also two small fragments, the position of which is uncertain; one contains a Ω , preceded possibly by a point, which would indicate an initial Ω ; the other, one or two *hastes* of letters which cannot be determined. M. Ganneau also communicates the new readings of the inscription, but as he announces an edition of the text with a commentary, we reserve our remarks till its appearance.

THE *Manchester Guardian* states that the Free Library in that town has lately acquired the "opuscula" of Anna Maria Schurman (Trajecti ad Rhenum, 1653), an interesting work which perpetuates the memory of that "noble maiden," whose learning caused her to be one of the wonders of the seventeenth century. She was said to be conversant with a dozen languages. Her literary remains are in Latin, Greek, Hebrew, and French. She discussed the question of the propriety of the higher education of women and Hebrew roots with equal facility. The volume has her portrait for a frontispiece, and ends with a collection of eulogies of this "tenth Muse" by various authors, and the cautious printer points out that he has disposed them in alphabetical order without prejudice. Anna Maria Schurman was painter, sculptor, and engraver, as well as author.

THE Russian papers announce the death of the poet Basil Kurotschkin, who was born in 1832, and who, at an early age, acquired considerable reputation in Russia by his spirited translations from Molière, Béranger, A. de Musset, and Victor Hugo.

It is announced from Zürich that the University has bestowed the degree of Ph.D. on Mr. Andrew Wilson, whose latest work, *The Abode of Snow*, will be fresh in the recollection of our readers, in recognition of his services as a writer and as an expounder of zoology.

THE German papers record the recent death at New York of a Swabian poet, Niklas Müller, well known in his earlier years as a frequent contributor to the light literature of the times. Müller, who was born in 1809, and had been settled at New York for more than twenty years as a bookseller and publisher, left Germany after the political events of 1848-50, in which he had taken an active part. He was well known as a translator of modern English, French, and Italian lyrics, and in 1867 he published, through his own firm, a collection of his various poetic compositions, under the title *Neueren Lieder und Gedichte*.

COUNT DU MONCEAU, Secretary to King William III., has sent his thanks, through Mr. M. F. A. G. Campbell, Royal Librarian at the Hague, to Mr. S. R. Van Campen, for a copy of his article recommending a Dutch Arctic expedition. It is not improbable that Mr. Van Campen's papers on "The Dutch in the Arctic Seas" (of which this is one), may take more permanent form at an early day, in connexion with other interesting matter relating to the subject hitherto little known to English readers.

MESSRS. HODDER AND STOUGHTON's list of forthcoming works includes—the Rev. William Jackson's Bampton Lectures for 1875, entitled *The Doctrine of Retribution; Credentials of Christianity*, Lectures by the Bishops of Gloucester and Bristol, and Carlisle, Canon Barry, &c.; *Christian Life and Practice in the Early Church*, by E. de Pressensé; *The Old and New Testaments Newly Revised and Arranged*, by the Rev. Dr. Jacob, Rev. Dr. Gotch, &c., &c.; *Ernst Reitschel, the Sculptor*, translated from the German of A. Oppermann by Mrs. Sturge; *The Religion of our Literature*, Essays on Carlyle, Browning, Tennyson, &c., by the Rev. G. McCrie; *The Story of the Jubilee Singers*, with

their Songs, containing a large number of new songs; *Laura Linwood: or the Cost of an Accomplishment*, by the Author of "Selina's Story;" *Nothing but Leaves*, by Sarah A. Doudney; *Lectures on the Book of Revelation*, by the late Rev. W. Robinson, of Cambridge; *The Economy of Thought and Thinking*, by Thomas Hughes; &c.

MR. STOKES has published a letter in which he reviews the Report of the Committee of Polite Literature (of the Royal Irish Academy) on the inaccuracies alleged by him to exist in the Academy's transcript of *Lebor na huidre*. He sums up his remarks as follows:—

"The result is that of my twenty criticisms I adhere to nineteen, and that the Committee expressly admit error in ten cases (Nos. 3, 6, 11, 12, 13, 14, 15, 16, 18, 20) and virtually admit it in four others (Nos. 4, 8, 9, 19). Passing over No. 2, where they have misunderstood my criticism, and the 'ink-blot' case (No. 10), which can easily be settled with the help of a lemon, there remain only three (Nos. 5, 7, 17) as to which we are still seriously at variance. Let the committee, then, have photographs made (at my expense) of the pages of *Lebor na huidre* in which these three occur: let them send (at my expense) a copy of each of these pages to Professor Ebel, Mr. Bradshaw, Chevalier Nigra, Professor Windisch and Mr. Rhys; and let them agree (as I will agree) to be bound by the decision of those accomplished scholars."

Mr. Stokes's remarks on the Committee's report on error No. 5 are so strongly put that we prefer not quoting them.

THE meeting of the British Association at Bristol has been appropriately utilised for the furtherance of a nascent scheme to found a minor university at the metropolis of the West. It is one of the peculiar advantages afforded by these annual meetings that the dignity of learning is successively upheld in various cities of Great Britain, and the modern importance of physical science brought home to all classes. For some years past a project has been forming among the wealthy merchants of Bristol, in association with persons engaged in education, for the establishment of a school of higher instruction in that city.

"It is generally admitted," as the committee for the promotion of this scheme modestly phrase it, "that the prosperity of British industry must in the future greatly depend upon the proper scientific and technical training of those by whom the commerce and manufactures of the country will be carried on. At the same time there is a growing conviction that culture in all the subjects which form the staple of university teaching should be made more widely accessible."

The attitude of the great universities is most favourable to this extension. In default of any fundamental scheme of internal reform, both Oxford and Cambridge are most eager to justify themselves before the public by assisting any well-directed local effort. Balliol College and New College have pledged themselves to contribute 300*l.* each for five years in support of this undertaking. The examples of Manchester, Newcastle, and Birmingham are quoted to show how the wants of the time are not only felt but satisfied in other centres of industry. The position of Bristol yields especial facilities for the foundation of an institution which shall rival Owens College. It forms the natural capital of the west, and its historical prominence will tend to check any undue jealousy from neighbouring towns. It is situated in the centre of the sources from which our natural wealth springs, and is easy of access from all quarters. It possesses a museum and a library, which already supply the nucleus of the enterprise, and a medical school of long standing which is willing to lend and receive strength, when assigned its proper place in a comprehensive university. With such advantages of time and place, it can hardly happen that the city and the adjoining counties will fail to respond to the appeal now publicly made to them. The existing institutions above alluded to have owed much to the munificence of single individuals, but in this case the whole of

the West of England and South Wales affords a far wider field from which subscriptions may be raised, now that successful precedents have been established. With regard to the character which the new college will take, much must be left to the wisdom of its managers and the course of time. It is satisfactory to observe that it is in contemplation to endow a permanent staff of Professors, as well as to build class-rooms and laboratories:—

"Thorough technical training, combined with general culture," forms the programme of the promoters. "Instruction will be offered in Ancient and Modern History, Language, and Literature, in General Mathematics, in Law and Political Economy, and in all such branches of science as can be applied to Engineering, Mining and Metallurgy, Manufactures, Commerce, Medicine, and Pharmacy."

The dimensions of this curriculum are not equalled even by the area covered by the examining body of the University of London. It is to be hoped that its liberality may attract the support for which it appeals, and ward off the manifest dangers which threaten on either hand.

THE July number of the *Preussische Jahrbücher* contains an interesting and suggestive paper by Dr. E. Curtius on "Greek Mythology from an Historical Point of View." The author points out the erroneous tendency of the methods of interpretation common to the greater number of our ordinary elementary works, according to which Greek mythology is treated as a complete and well-considered system, instead of being, as it really is, the growth of time and circumstances, as surely as the body politic and the arts of the ancients were the reflections and results of their progressive development. Dr. Curtius draws attention to the force of the influences which, among various peoples, have from time to time engrafted on the primary national religious principle germs of foreign belief. The same number gives Dr. Heinrich von Treitschke's concluding notice of Samuel Puffendorf, which from the originality of the sources through which the author's views have been derived, and from the many novel and interesting details which he supplies in regard to this long misjudged and inadequately appreciated jurist and *littérateur* of a bygone age, will prove of great value to all readers desirous of extending their knowledge of German learning and social culture during the latter half of the seventeenth century. Dr. Brunner has gratified his devoted affection for a former master and valued friend by giving the readers of the *Jahrbücher* a eulogistic biographical notice of Professor Homeyer, whose death in the autumn of last year excited the deep regret of the numerous students who had benefited by his lectures.

THE following Parliamentary papers have lately been published:—Report of Select Committee on Banks of Issue, with Minutes of Evidence (price 6*s.*); Seventeenth Annual Report of the General Board of Commissioners in Lunacy for Scotland (price 1*s.* 7*d.*); Annual Account and Report of the Governors of Queen Anne's Bounty (price 2*d.*); Abstract of Accounts of London School Board (price 3*d.*); Report of H.M.'s Inspectors on the use of Blasting Powder in Fiery Mines (price 2*d.*); Finance Accounts of the United Kingdom for the Financial Year 1874-75 (price 9*d.*); Report of the President of Queen's College, Cork (price 8*d.*); Nineteenth Report of the Commissioners of H.M.'s Customs (price 8*d.*); Report of Select Committee on Hampstead Fever and Smallpox Hospital (price 1*s.* 7*d.*); Appendix to Report of the Committee of Council on Education, part 5 (price 1*s.* 7*d.*); Return of number of Families of Soldiers, Marines, &c., in receipt of Poor Relief (price 3*d.*); Correspondence containing Suggestions made to the Secretary of State for the Home Department upon Public Prosecutors Bill (price 1*s.*); Annual Report of H.M.'s Inspector of Gunpowder Works (price 3*d.*); Declaration cancelling Section 3 of Article IV. of the Copyright Con-

vention between Great Britain and France of November 3, 1851 (price 1d.); Report of the Commissioners of Patents for Inventions, 1874 (price 3d.); Papers, &c., relating to the Honduras Loan, the Ottoman Loans of 1858 and 1862, Rifled Guns, Excise Licenses in Burghs (Scotland), Census Expenses, Regimental Exchanges Regulations.

NOTES OF TRAVEL.

THE Expedition, composed of the editor of the *Turkistan Gazette* and two other Russians, which set out in the beginning of last May to explore the Khanate of Hissar to the north of the upper Oxus, returned to Shehr-i-setz in June last, after traversing the greater part of this very imperfectly-known region. A valuable map comprising the survey made by two of the travellers, as well as fourteen astronomical observations taken by Herr Schwartz, will shortly be published. The most interesting of the results are the identification of the "Iron Gates," which have acquired such historical interest from having been passed by Timur at the head of his army when on his way to Hindustan, as well as from the description of them given by the Chinese pilgrim, Hwen-Tsang, in the seventh century; the discovery of the Surchan as an important tributary of the Oxus; and the identification of the remarkable bridge called Pulisangin which spans the Surkhab at a place where the stream is confined between rocks only thirty yards apart at the bottom, but which at the top overhang the stream so as to make the actual length of the bridge only ten yards. Professor P. Lerch, known for his writings on Central Asian geography, has communicated an interesting paper on this expedition to No. 8 of the *Russische Revue*, in which he remarks that, during his stay in Bokhara, he discovered a work, the existence of which has been hitherto unknown to European geographers, being a history of Muhammed Rahim, Khan of Transoxiana, and containing much valuable ethnological and geographical information on Hissar. In various points it confirms the researches of the Russian travellers. Our knowledge of the neutral zone intervening between the Russian and British possessions in Asia is now perceptibly increasing. Any one inspecting the last edition of Colonel Walker's excellent map of Central Asia cannot fail to be struck with the great increase of information shown thereon, acquired partly through the agency of the Kashgar Mission, but in an important measure through the aid of the native explorers, who, by their careful training under Colonels Walker and Montgomerie as well as by their personal energy, have been enabled to penetrate into countries closed to British officers, and thoroughly and scientifically to map out large tracts in these inaccessible regions. The Hissar Expedition will help to fill up one of the few remaining, as well as most conspicuous, blanks in the map.

THE *Canal de Suez* states that the season for the pilgrimage to Mecca is now concluded, and gives the following statistics for three successive years:—in 1872-73 the total number of pilgrims going and returning amounted to 6,350. In 1873-74, 10,445; but in 1874-75 the number rose to 15,342, conveyed by the Suez Canal, an increase of nearly 5,000 pilgrims.

THE title of Gerhard Rohlfs's narrative of his travels in Central Africa is *Three months in the Libyan Desert*. The work is published by Theodor Fischer at Cassel, and will consist of three volumes, the first of which is to form a distinct and separate whole, and will be illustrated by numerous plates and photographs of characteristic specimens of the local fauna and flora, views of places, portraits of typical individuals, and numerous woodcuts of the weapons, domestic and other utensils, together with a general map constructed by Dr. August Petermann. The first of the five

monthly parts of this volume has appeared, and when all are issued, the remaining volumes will speedily follow, and will include the following subjects: geography, ethnography and statistics, by Dr. Rohlfs; astronomical determinations of places, geodesy and meteorology, by Dr. Jordan; geology and palaeontology, by Professor Zittel; botany, by Dr. Ascherson, with contributions by Dr. G. Schweinfurth; entomology by Professors Gerstäcker, Dr. O. Schneider and A. von Kiesenwetter; and the Mollusca, by Professor E. von Martens.

THE *Rangoon Mail* gives some curious particulars respecting the Karen tribes, who were partly the cause of Sir Douglas Forsyth's recent mission to Burmah. "They number about 50,000, and are said to be a very superior race to the kindred Karens of British Burmah. The latter had no written language and little religion until the missionaries created the one for them and introduced the other; whereas these mountaineers have their own priests and written character. The interior of the Karen dwellings is fitted with a raised seat round the walls for sitting on in the European manner. And the necessity for this exceptional mode of resting is apparent when we learn that the women all wear rings of thick brass wire bent round the wrist and elbow, and again round the knee and ankle, confining them so in every motion that they cannot possibly squat down on the ground in the usual Oriental fashion, or kneel to pray, as the men do; while in walking their feet make two perfectly separate tracks a foot or so apart." The men, on the contrary, we are told, "are sensibly dressed in light jackets and trousers of an almost European type, and are chiefly remarkable outwardly for closely shaving their heads, except where a small top-knot is carefully left."

THE International Exhibition of the Geographical Sciences in Paris closed on the 16th inst. The daily number of visitors averaged over 1,200.

LETTERS have been received from the Norwegian expedition to Nowaja-Semlja, from which it appears that the undertaking has so far been free from casualties of any kind. According to Professor Nordenskjöld's report the ships were on August 7 in 71½ N. lat., and 65 E. long., a little to the west of Nowaja-Semlja, and all hands on board were in good condition.

THE French papers announce that M. de Brazza-Savorgan has just sailed from Bordeaux for Dakar, with a commission from the Minister of Marine to prosecute researches in Central Africa. On arriving at the Gaboon, he will be joined by MM. Marche and Balay, and will at once take boat for a voyage up the Ogoone. The expedition will reach Fétich, where the Ogoone receives the waters of the N'Gunir, about the middle of November; the last traces of European civilisation will be left behind at San-Quita, and the cannibal tribe of the Osyabas will soon be reached. A way will be made through their territory, by force, if necessary, and the expedition will then reach the territory of more friendly tribes, the Osiebos and Madamas. It is hoped that the expedition will, before returning to Europe, cross the whole breadth of the African continent, from the mouth of the Congo to the basin of the White Nile.

NOTES OF A TOUR IN THE CYCLADES AND CRETE.

VIII. Sikinos and Santorin.

THE greater part of the following day (April 4) was spent in searching for a little temple on the island of Sikinos, the position of which was incorrectly given in our maps, and was unknown to our sailors. Before leaving the harbour of Ios, we saw one of our crew beating an octopus, which was intended for their dinner, on a stone, for being bloodless it is allowed to be eaten in Lent, but is excessively indigestible unless well beaten. I ate

some once in a pilaf of rice on Mount Athos; the enjoyment (if that term is applicable to eating leather) is greater if the animal is not seen beforehand, especially when your boatman bites off the ends of the arms to make bait for fishing. We rowed along the south coast of Sikinos in a perfect calm, until we reached a small roadstead, on the heights above which, though not visible from below, the modern town is built, having been placed at a distance from the sea, like so many on the coasts of the Aegean, for fear of corsairs. As we approached the shore, we found a number of old fishermen on the projecting rocks, and on asking them a question, were answered by what in a Greek play would be called a Chorus of Old Men of Sikinos, for they all spoke together, as loud and as fast as they could, and in an extraordinary dialect. When we had prevailed on them to appoint a coryphaeus, we learnt that, though the regular route would lie through the village, we should save time by making for a bight further to the west; and, accordingly, taking old Bab Anton, as he was called (i.e., Papa Antonios, or Father Antony) on board, we rowed away in the direction he indicated. Landing on the rocks, we ascended by a very rugged path in the midst of dwarf pines and other shrubs, following our barefooted guide (for in the hurry of embarking he had left his shoes behind him), who mounted at a splendid pace, so that in three-quarters of an hour we found ourselves on the ridge of the island, which may be about 1,500 feet above the sea. Just below this, on the southern side, stands the small rude temple, with walls of hard blue limestone, surmounted by a Byzantine cupola, which was added when it was converted into a Christian church; hence, the place is known as Episcopi. It is a temple *in antis*, but the intercolumniations of the front have been built up with a wall; the columns are in a pseudo-Doric style, with bases. The pronaos faces west—an almost unique feature in a Greek temple. Inside there is a Venetian glass chandelier, and a Russian eagle in marble, probably dating from the Russian occupation of the islands in the last century, is let into the floor. The cross-pieces and slabs of the ancient roof remain in one part. In front of the building, to the west, there is a stone platform, and an inscription in one part of this (the inscriptions are given in Boeckh) shows that the temple was dedicated to the Pythian Apollo. From the writing of this, and the style of the architecture, Ross concludes that its date is 200 B.C. The steep height which rises above is the site of the ancient city; from the small size and ruggedness of the island it was never, in all probability, a place of much importance; and hence this small temple would correspond to the means of the inhabitants. We may remark here that, though the ancient Greeks were fond of high places for their temples, their successors in modern times are even more so: thus here, while the ancient building was placed somewhat below the ridge, no doubt to shelter it from the force of the north wind, the moderns, not content with converting it into a church, have built another chapel on the ridge itself. The island-view from this point was fine on both sides, the broken outline of Pholegandros being the nearest and most conspicuous object.

It was a lovely afternoon when we commenced our voyage to the southernmost islands. The air was so transparent that objects in Santorin were clearly visible, and the white town, perched on the rocks that flank the inside of the crater, although eighteen miles distant, was the object for which we were instructed to steer. The sky was almost cloudless, the sea oily-calm, and the islands extremely beautiful, especially the broken but tender forms of Ios and Sikinos close at hand, with shadowy valleys and sun-lit capes. The sun set clear into the sea, and was succeeded by the innumerable stars of a Greek heaven. When the moon rose, about nine o'clock, we had already passed between the northernmost capes of Santorin and Therasia, and were struck with wonder at the

walls of rock that were revealed by the moonlight on both sides of the great basin. We wandered on beneath the cliffs of Santorin, sometimes in light, sometimes in pitchy darkness, in search of the landing-place, which we discovered at last from the ships lying there, for owing to the almost unfathomable depth of the water there is no anchorage elsewhere in the bay, whereas here a slight rim of shallow bottom allows of it. The scene at this point was most extraordinary. The cliffs rose to all appearance perpendicularly above our heads, and were crowned with what looked in the moonlight like a crust of ice, but was in reality the buildings of the town. Nearer to the water were innumerable caves, and small white structures, resembling chapels, on the face of the rock; these we discovered to be dwelling-houses, and the caves also, we found, were inhabited. It was midnight when we landed, and all was silent as the grave, but we succeeded in obtaining a clean room at the agency of the Greek steamers.

In the morning the appearance of everything was even more strange. The steep cliffs, which line the whole side of this island, as they do that of Therasia in like manner, are marked in horizontal bands by black lava, white porous tufa, and other volcanic strata, some parts of which are coloured dark red; and here and there solitary masses of rock project from above. We ascended by a steep zigzag path, formed, like all the buildings here, of lava-blocks, and compactly fitted together, which is very necessary, for the tufa at once crumbles into cindery dust. As it is, persons are not unfrequently killed at the landing-place by stones that fall from above. The town, which retains the ancient name of Thera (the Aeolic forms, however, Phera and Pherasia, are what is most commonly heard), is 900 feet above the water, and the descent is so steep that you seem able to throw a stone into the tiny craft below. The houses run along the crest, and are themselves peculiar, for their foundations and, in some cases, the sides also, are excavated in the tufa, so that occasionally they are hardly traceable except by their chimneys; and, owing to the absence of timber—for, with the exception of the fig, the cactus, and the palm, there are hardly any trees in the island—they are roofed with barrel vaults of stone and cement. It is easy to conceive how strange a sight it is, when you look down upon them; add to which, the paths and the land in their neighbourhood resemble nothing more than the English "black country." Both wood and water have occasionally to be imported from the neighbouring islands, for there are no wells, and the rainwater, which is collected in numerous cisterns, does not always suffice. Owing to the prevalence of cindery dust, the women go about as closely veiled as if they were Mahometans, though to some extent this habit prevails in other islands; the population here struck us as being the handsomest we had seen, and as retaining more of the old Greek type. The town and the contiguous villages run along the crest for a considerable distance towards the north, until, at Merovuli, the highest point in this neighbourhood is reached, commanding an extensive view, and overlooking the town of Apanomeria near the northern entrance, which is crowded together in a white mass, resembling a glacier rather than houses, while the rocks below it are the reddest that are seen in the island. From this position let us take our survey.

The island of Santorin is crescent-shaped, enclosing the bay on the north, east, and south, while on the western side lies the island of Therasia. The encircling wall thus formed, which is eighteen miles round in its inner rim, is broken in two places; towards the north-west by a strait a mile in breadth, where the water is not less than 1,100 feet deep; and towards the south-west by an aperture about three miles wide, where the water is shallow, and an islet called Aspronisi or White Island, lying in the middle, serves as a stepping-stone between the two promontories.

The cliffs, as I have described, rise perpendicularly from the water, in some places to the height of 1,000 feet; but towards the open sea, both in Santorin and Therasia, the ground slopes gradually away, and has been converted into broad level terraces, everywhere covered with tufaceous agglomerate, which, though extraordinarily bare and ashen to the eye, is the soil which produces the famous Santorin wine. Towards the south-east rises the limestone peak of Mount Elias, the highest point of the island (1,887 feet), and the only part that existed before the volcano was formed. In the centre of the basin lie three small islands, though from this point they seem to form one; the furthest of which, called Palaea Kaumene, or the Old Burnt Island, was thrown up, as we learn from Strabo, in the year 196 B.C.; the nearest, Mikra Kaumene, in A.D. 1573; while that which lies between them, and is by far the largest of the three, Nea Kaumene, rose in 1707: this last was the scene of the great eruption of 1800. It is hardly accurate, perhaps, to speak of the basin as a crater, for most geologists, including Lyell, support the view that the whole of this space was once covered by a single volcanic cone, the incline of which is represented by the outward slope of Santorin and Therasia, while the position of the crater was that now occupied by the Kaumene islands; and that at some remote period, perhaps about 2,000 B.C., owing to some sinking of the strata beneath, the central portion of this, extending over an area which a French writer compares with that included within the fortifications of Paris, fell in, by which convulsion the basin was formed. Lieutenant Leycester (quoted by Lyell, *Principles* ii. 71), informs us, that if the gulf, which is six miles in diameter, could be drained, a bowl-shaped cavity would appear with the walls 2,449 feet high in some places, and even on the south-west side, where it is lowest, nowhere less than 1,200 feet high; while the Kaumenes would be seen to form in the centre a huge mountain $5\frac{1}{2}$ miles in circumference at its base, with three principal summits (the Old, the New, and the Little Burnt Islands) rising severally to the heights of 1,251, 1,629, and 1,158 feet above the bottom of the abyss. The rim of the great cauldron thus exposed would be observed to be in all parts perfect and unbroken, except on one point where there is a deep and long chasm or channel, known by mariners as the "northern entrance." Perhaps the imagination may in some degree realize the appearance of this chasm by thinking of the upper valley of Lauterbrunnen.

In the town of Thera we visited two collections of antiquities, belonging to M. de Cigallas and M^{me}. Delenda. They contained a considerable number of inscriptions, which have been published, numerous antiques in glass and earthenware, an Egyptian figure in pottery, probably brought from Cyrene, and one of the very large and roughly painted vases which are peculiar to this island; but on the whole they were disappointing, particularly as there were none of the prehistoric objects which we hoped to find. Most of these have been carried off, and they are said to be very brittle and difficult to preserve. The Spanish names of the owners of these collections are noticeable, for they are descendants of some of the Catalans who in the fourteenth century were the terror of the Aegean, and parts of whose bands settled in various districts. Traditions of Spanish occupation are to be found in several places in Greece, and in Crete Pashley mentions a village still called Spaniako for this reason.

Descending to the landing-place, we started to visit the central islands. As we approached them the sea took a sulphurous colour, which deepened as we neared the shore, and the water became warmer and warmer, until at last it was almost too hot for the hand. The passage between Nea and Mikra Kaumene in this part is not more than twelve feet across; in a further part of the channel

some Russian ships, which were engaged in the wine trade, were moored to the coast on both sides, the place being chosen for its sheltered position, and giving a forcible proof of the want of anchorage in the harbour. Close to the point where we landed on Nea Kaumene was a hot sulphur spring, from which the steam was evaporating. Mounting over loose blocks of lava and detritus, which yielded to the foot and made the ascent far more difficult than that of the cone of Etna or Vesuvius, we arrived at the summit, which is about 500 feet high. Here there are several small craters, one of which emits much sulphurous steam, coming out in jets mixed with smoke; and though we stood to windward, the air around us was very oppressive, and the stones beneath our feet were cracked by the heat. The descent on the opposite side required the greatest care, for a leg may easily be broken when treading on large blocks that give with the foot, owing to the loose foundation on which they rest.

We had sent round our boat to meet us, and passing on our right hand vast masses of slag that tower from the water, and on our left the island of Palaea Kaumene, which presents a steep face on this side, as if it was broken off, where a strait divides it from Nea Kaumene, we made our way across to the south side of Therasia, where, halfway between the two capes, there was said to be a prehistoric village. At the end of a very steep scramble upward over the rocks, we found the guide whom we had brought with us from Thera quite at fault, and were glad to meet with a shepherd—a strange being, with boyish looks and complexion, and grey hair—who conducted us to the spot. It was a small level, high above the sea, and close to the deposit of soft white tufa which covers the whole island; here, to our disappointment, we found nothing but heaps of lava-blocks, the materials of the dwellings, which, our informant told us, had been excavated some time before, and afterwards ruined. Originally the whole had been concealed by the tufa, and in the steep face of this we could see traces of the excavations. The *pozzolano* is exported from this neighbourhood and from Santorin in great quantities, and has been much used for the works at Port Said in connexion with the Suez Canal, since, when mixed with lime, it forms a very hard cement, which resists the action of the sea. We regained our boat, and shortly after dark reached the landing-place of Thera, where a bonfire had been kindled for the festival of the Annunciation (March 25, o.s.) of which this was the vigil.

As these prehistoric dwellings have attracted much attention, it may be worth while to notice a few points relating to them. The first explorers (see Fouqué, *Archives des Missions*, 2 sér. vol. iv., and Lenormant, *Revue Archéologique*, nouv. sér. vol. xiv.) say without hesitation, that the buildings were constructed previously to the formation of the layer of tufa; and further, that the eruption, by which they were covered, must have been antecedent to the falling in of the crater, for the layers of tufa are broken off precipitously, in the same way as the lava-rocks of Santorin and Therasia, and this can only be explained by the supposition that they all fell in together. The foundations of the dwellings rested, not on the tufa, but on the lava below it; and here and there between the stones branches of wild olives were found, according to a mode of building that still prevails in the island, in order to resist the shocks of earthquakes. Part of the skeleton of a man was discovered, and large vases, some containing grain, others stone instruments very finely worked. Some of these vases were of fine yellowish earth, ornamented with brown bands; some of smaller size were more elaborately decorated, sometimes with lines representing foliage; some were of red earth, without ornament; while others, of pale red earth, were of very large dimensions. The red pottery probably came from Anaphe, the others from other islands, especially Melos, for there is no earth in Santorin of which they could have been

made. These, and some objects in obsidian, which also is of foreign importation, show that these early inhabitants must have had some commerce.

H. F. TOZER.

VENETIAN STATE PAPERS BEARING ON THE REIGN OF CHARLES II.

THE correspondence of Girolamo Alberti, representative of Venice in this country for upwards of four years in the reign of Charles II., a translation of which has been made by Mr. Rawdon Brown, throws additional light on many matters pertaining to the Court, and especially on the matrimonial affairs of the King and his brother.

On April 17, 1671, the Senate is informed of the death of the Duchess of York, and immediately—even before the funeral had taken place—negotiations were opened for a fresh marriage. The Spaniards, without loss of time, offered the Archduchess of Inspruck, judiciously (as Alberti puts it) preferring her to the Emperor's sister, who seemed reserved for the King, as though the Queen were on the point of death. Nor was the French ambassador Colbert behindhand with a suggested alliance between the Duke and a niece of Cardinal de Retz; but Alberti prophesies no lack of opposition on account of her French origin, and "it will certainly be difficult" (he adds) "to settle the succession of these realms on a French woman, for whom the nation entertains an insuperable antipathy."

In the autumn of this year, immediately after the installation of Louise de la Querouaille as first favourite, the King showed more disposition to favour the union between his brother and the Archduchess of Inspruck, and the matter was negotiated at Vienna by "Colonel Gascon" (Gascoigne?) Under date of March 4, 1672, however, we meet with the following paragraph:—

"The suspicion of the Queen's illness being caused by handywork (*opera fatta a mano*) is at length confirmed; her Majesty having had this dread during the last four weeks, but does not know from whence the blow proceeds. The truth is, and I know it on good authority, that Gascon has orders not to hasten the negotiations, in order to give time for the result of the illness—should it kill the Queen, he is desired to get the Archduchess for the King himself. There is also great disturbance at the Court on account of the King's ancient mistress, the Duchess of Cleveland."

In reference to this last-named personage there is a paragraph in a letter preserved among our own State Papers, which we quote here, as it gives a curious glimpse of this period and may not have another chance of appearing in print. One Charles Lee writing to Lord Conway on May 25, 1671, from "the Iron Anchor over against the Church of St. Clemens Stran," informs his lordship that "the great Duchess of Cleveland goes about the streets with eight horses in her coach, the streets, balconies, and windows full of people to admire her."

This charge of a foul attempt on the Queen's life is repeated several times in the Alberti Correspondence. We give here a few extracts on the subject selected by Mr. Rawdon Brown:—

1673, February 17. "The Queen says she has been poisoned, and the fact is that it is intended the King should marry Inspruck, and York has no longer hopes of her."

1673, February 24. "The Queen rather better, but the ministry still bent on the Archduchess for the King. Peterboro' to wait at Strasburgh for further news from Gascoigne before going to Vienna."

1673, March 3. "The Queen has quitted her bed and chamber, but the physicians think she will not live."

1673, March 10. "The King is in no hurry for his brother's marriage, and many of the ministry oppose it, one and all being intent on the result of the Queen's frequent relapses."

1673, March 17. "The Queen has had another attack, but recovered speedily; in the meanwhile they are impatiently expecting news from Colonel Gascoigne at Vienna."

Shortly after the date of this the death of the Empress was announced, and the Archduchess of Inspruck became the Emperor's second wife. On April 4 Alberti writes that a courier had just been sent to Lord Peterboro', desiring him to drop all negotiations in France, and to hasten to Modena, to treat for the Duke of York's marriage *con quella Principessa nata della Mazzarina*. Mary of Modena landed at Dover in November, accompanied by her mother, Laura Martinozzi, niece of Cardinal Mazarin. At Dover the marriage was celebrated, and the bride and bridegroom proceeded by water from Gravesend to Whitehall, where the Queen received them. Alberti adds that "the general opinion of the English is that the Duchess has a most beautiful figure, a handsome face, and very worthy qualities." No sooner had the bridal party arrived in London than we read of disputes about titles and precedence. The English duchesses not being allowed to seat themselves on a sofa opposite the Queen—an honour conceded solely to the bride's mother—they absented themselves from the Court whenever she sat down. The Cardinal's niece, on her part, remarked that the duchesses were born subjects, whereas she in her own territories raised money without Parliament; they might, therefore, well allow her to take precedence of them.

The last letter addressed to the Doge and Senate from London by Girolamo Alberti is dated June 21, 1675. From Alberti's correspondence with the Inquisitors of State, it is seen that his creditors prevented him from leaving London, though his successor, Paolo Sarotti, had been formally established in his place. Sanctuary was afforded him in the apartments of an Italian lady in St. James's Palace, then the residence of the Duke of York. At last he was able to get quietly across the Channel in the guise of an attendant of the French Ambassador, Rouvigny. Alberti served his State in Poland, in the Levant, and in Italy; the exact date of his death has not been ascertained.

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CORRESPONDENCE.

THE REVEREND TITUS OATES.

Bournemouth: Sept. 20, 1875.

There was recently some discussion in the Court of Arches as to who are entitled to the appellation of *Reverend*, but whatever the discussion was I do not think that it was very clearly shown when the title was first applied to clerks as a technical designation.

In 1689, however, it was in full vogue. Messrs. Child, the bankers, have among their records a cheque of Charles Powlett, first Duke of Bolton, of the tenor following:—

"July 30, 1689. On sight hereof pray pay unto the Reverend Doctor Tytus Oates or his order the summe of fifty pounds. And place the same to the account of your assured friend BOLTON. To Mr. Fras. Child near Temple Barre, These."

I have extracted this from an excellent monograph upon this famous firm of Messrs. Child, lately published and written by a gentleman who is connected with it.

For what particular act of sterling patriotism was this backsheesh of 50*l.* given by the Duke?

H. C. COOTE.

AN ORIGINAL DRAWING BY MICHEL ANGELO.

Department of Prints and Drawings.
British Museum: Sept. 18, 1875.

It will be of interest to the readers of your journal who have been busying themselves ament the Michel Angelo festival just brought to a close at Florence, as well as to lovers of art generally, to know that Mr. Holmes, the Queen's Librarian, has just made a very important find in that city. As he permits me to make this find known, I beg to give you the particulars he sends me.

He says that on looking over the portfolios of drawings at the Uffizi, on Saturday last, he came across one of the most beautiful original drawings by Michel Angelo he had ever seen. It was in a portfolio containing what Signor Pini, the Keeper of the Drawings, said were copies and sketches by the pupils of Michel Angelo. This drawing is the original study for the Rape of Ganymede, but far finer in treatment and composition than that which is so well known in the royal collection. It is now exhibited in the gallery. There is no question, Mr. Holmes adds, of the authenticity of this beautiful drawing—that, he says, speaks for itself. A photograph of it, which is sure to attract a considerable amount of attention, is being taken for Mr. Holmes. LOUIS FAGAN.

SHAKSPEARE AND QUEEN ELIZABETH'S FAVOURITES.

4 Victoria Road, Clapham: Sept. 20, 1875.

It seems to me that in his interpretation of *Much Ado*, iii. 1, 9–11, Mr. Furnivall has erred in a way least to be expected of him. He has understood words written 300 years ago in the sense they would naturally bear if written yesterday, without comparing parallel passages which would, I think, have led him to doubt.

Shakspeare says that the honeysuckles which, though ripened by the sun, forbid the sun to enter, are

"Like favourites

Made proud by princes, that advance their pride
Against the power that bred it."

"Favourites," Mr. Furnivall says, must refer to the Earl of Essex, because the word cannot refer to men like the Cecils. Why not? In Shakspeare "favourite" does not mean "minion," but the confidential agent or minister of a prince. In *Richard II.*, iii. 2, 88, "the King's favourites" are Salisbury, Aumerle, and the Bishop of Carlisle. In *Henry IV.*, Part I., iv. 3, 86, they are the King's "deputies," Bushy, Bagot, Greene, and the Earl of Wiltshire. In those unconstitutional days the counsellors most listened to by the prince were his "favourites."

Then, "made proud by princes" does not mean "tempted to the vice of pride by the prince's

favour," but invested by the prince with "proud titles" of honour, and places of power. So "pride" means precisely these titles of honour, this dignity of power. Compare Sonnet 25:—

"Let others

Of public honour and proud titles boast . . .
Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried."

"Pride" used of flowers means their luxuriance and over-growth; applied to courtiers it means their titles, glory and power.

To advance this pride against the power that bred it does not imply any destructive opposition, but merely to "bring it to view," to "show it," as Schmidt interprets the passage. Thus in the sonnet the favourites "spread their leaves at the sun's eye." In *Othello*, ii. 3, 382, flowers "grow fair against the sun." In *Much Ado*, with a further notion of opposition, they "advance their pride against the power that bred it;" but this opposition is obstructive only, not destructive. The "favourites" in *Much Ado* are exactly like the "officers" in *Hamlet* who "soak up the King's countenance, his rewards, his authorities."

Such being the meaning of the words, were they more applicable in August, 1600, to Essex, who was banished the Court, and whose friends were loudly complaining that he could gain no access to the Queen, or to Cecil, the Lord Admiral, Raleigh, who were accused of monopolising all her favours, "soaking up her countenance, her rewards, her authorities?" Yet Mr. Furnivall says, "Who can this insolent favourite be but the petted Essex, who had not only contemptuously turned his back on the Queen, and threatened to draw his sword on her when she boxed his ears—" Why, this was in 1598, and in 1599 Shakspeare wrote of him the famous passage in the prologue to *Henry V.*, v., where he is compared to Caesar and to Henry V.

Shakspeare, it can be shown, was of the same political school as Essex; he admired the man in spite of his impudence to the Queen, and his chief patron was the chief friend and follower of Essex. The Earl had not yet committed the childish error of his irruption into the City. He was at the time the most popular of Englishmen. Even the City authorities for once neglected to enforce the Privy Council's decrees against the theatres, probably because at the time those theatres were all in the interest of Essex; and just at this time, when such an allusion to him would not have been tolerated by a London audience, we are asked to believe that that audience could not have applied the lines to any other courtier. Surely so superficial and uncritical an interpretation of one special passage cannot do much towards upsetting a conclusion based upon a general harmony of many passages with the facts of Shakspeare's biography. R. SIMPSON.

THE TEACHING OF ENGLISH.

1 Cintra Terrace, Cambridge.

May I supplement the remarks in the *ACADEMY*, August 28, p. 218, by a few remarks of my own?

I wish that all interested in the studies of boys at school would just, for once, reflect whether the question of the teaching of English is not becoming a serious one.

The trouble is just this. With a few honourable exceptions, schools utterly discourage all systematic study of English literature, and still more discourage the study of the language. The fault really rests with the universities; the schools cannot be expected to teach what the universities do not require. The prizes for Latin, Greek, and mathematics are so tempting that the study of English not only does not flourish, but does not even get a chance. Men will not learn a subject which not only cannot pay, but, by taking the attention from other studies, can only be pursued at a practical loss, as I know only too well by experi-

ence. It is extremely discouraging to feel that care and devotion to such a subject means, from a selfish and mercenary point of view, failure proportionable to the effort made. The result is that, if all the schools were to begin teaching English to-morrow, efficient teachers could not be supplied; and this is sufficiently clear from some mistakes which I have lately observed in a series of books intended for the teaching of English in schools, wherein the editing is (in some cases, not in all) scarcely competent, to use a mild term; as I can prove if desired. There is no provision for teaching teachers; and the result is that masters who attempt the subject have to learn anyhow, and how they can; while many other masters placidly shelve the subject in order that their ignorance of it may not appear, or because they are too wary to deduct from the time allotted to paying subjects; and some, again, attempt to teach before they have ascertained the one primary and all-essential fact, that they do not really understand it. It requires careful work for some months to learn enough to teach at all; and it requires careful and enthusiastic work for some years before any one can teach it well.

The question presses. The subject is admitted for the local examinations, yet the competent examiners are very few, and the supply cannot last unless maintained. It is also admitted in the higher examination for women, and in the University Extension Scheme; yet no attempt is made to teach the lecturers. They are merely sent out, I fear, on the chance that they may pick it up, as a mere extra. And surely many must have noticed that English etymology is the one sole subject on which writers who have never learnt the merest rudiments rush into print, eager to discredit themselves (which does not much matter), and to bring reproach upon the Science of Language, which matters a great deal.

The fault lies, perhaps, even more with the colleges than with the universities as a body. There has been a long-standing tradition that the subjects of English literature and language shall not be recognised as possessing any claim, even of the slightest, upon the distributors of scholarships, and the claim is now beginning to be recognised, only in a very slight and practically inoperative manner. To give scholarships for a really fair knowledge of Early English, considering its claims by itself, without the requisition of so much Greek, Latin, or Mathematics by way of deadening its attraction, would, I think, do a great deal for the study, and would much raise the average degree of excellence of editors and teachers. I do not think that any study exists which is so steadily, effectively, and perseveringly discouraged as that of our own unlucky language. Men are supposed to know it by mere casual picking of it up at odd intervals; a general standard of excellence literally does not exist. We charitably suppose that our neighbour has read his Shakspeare and may have opened his Chaucer; but if he has not, we think none the less of him, because a practical ignorance of these authors is part of a time-honoured and old-established system. Every man who honestly loves his countrymen must surely wish that his country's language should receive some sort of recognition in its native land. It is true that we may learn "Anglo-Saxon," or, indeed, English of any period, by going to Germany or to America. But ought we to be expected to go?

WALTER W. SKEAT.

THE Fifty-third Session of the Birkbeck Literary and Scientific Institution will be opened on Wednesday next, with an Inaugural Address by Professor Gladstone, F.R.S. The Lord Chief Justice has consented to preside at the Fifty-second Anniversary and Distribution of Prizes, which will be held on Thursday evening, November 11.

SCIENCE.

STERRY HUNT'S ESSAYS.

Chemical and Geological Essays. By Thomas Sterry Hunt, LL.D., F.R.S. Pp. xxii. and 489. (Boston: Osgood & Co. London: Trübner & Co., 1875.)

THIS solid and comprehensive volume scarcely admits of detailed criticism. Although its range is nearly co-extensive with that of chemical geology itself, yet the great variety of subject-matter which is thus involved, does not constitute our only difficulty in doing justice to the essays before us, for these essays were published at different times during the last fifteen years, while a few of them, written for a purpose differing from that which originated the majority, are unlike the latter in style and treatment. In consequence, some repetition, as well as an occasional lack of continuity, will be observed in the collection of papers now given to the public. In using the volume as a book of reference, such defects as those just named are rendered comparatively immaterial by reason of a full index and table of contents. But a reviewer may, perhaps, best obviate difficulties arising out of the peculiar construction of a work like that before us, by merely attempting to convey a general notion of its scope and value. This task we shall here endeavour to accomplish by means of a brief notice of each essay in the series of twenty, now first collected and arranged. But, before proceeding further, we feel that we had better get rid, at once, of the burden of an apparently ungracious remark which, sooner or later, must be made. In fact, we find throughout this volume the personal element continually obtruded upon our notice. Claims of priority in the announcement of chemical and geological facts and theories are reiterated in every variety of form. But Dr. Hunt should recollect that he does not generally separate what is new from what is old in his own papers, and that the vast extent of chemical and geological literature, and the many modes in which new views and observations are published afford some excuse to those writers who have not given to our author due credit for discoveries truly his own. Moreover, Dr. Hunt has himself already learnt that in some points his announcements had been anticipated by other observers; and it is not unlikely that in this direction his experience will be enlarged as years go by. Still he may rest assured that those of his claims to priority which are well founded and important will be vindicated in due course by the historians of his favourite subjects.

The first essay in the present volume was originally published in 1858. It contains a sketch of the main features of Dr. Hunt's views on the general chemistry of a cooling globe. The origin of so-called igneous rocks and of the primitive ocean; the degradation of crystalline felspathic minerals into clays and the reconstruction of felspars from argillaceous sediments under the influence of water; and the existence of a solid nucleus in our earth, are included among the subjects introduced into the opening essay. Some of the same subjects are discussed more

fully in the next paper, which contains, moreover, an ingenious speculation concerning the components of the palaeozoic ocean, founded upon the nature of the salts occurring in the waters impregnating those calcareous strata, which, in Canada, constitute the base of the palaeozoic series. Further materials for the study of ancient seas are afforded in the careful analyses of the brine springs of Worcestershire, Shropshire, and Cheshire published by the late Mr. Northcote, and in the more recent examination of the succession of soluble compounds in the saline deposits of Stassfurth; of these sources of information Dr. Hunt has made but little use, though he refers to them in his essay on the Chemistry of Natural Waters. The relation of potash and soda, as well as that of ferric oxide and alumina to life, is contrasted and compared in this second essay; it may, however, be doubted whether the intervention of vegetation can be credited with so general an action in causing the deposition of iron ore as our author describes. Nor can we wholly admit his views as to the origin of aluminous deposits, in the face of the ascertained abundance of alumina in the ash of many species of Lycopodium, and the close correspondence in composition between such ash and that of some of the purer coals.

One of the chief subjects discussed in the third essay of the present volume is the nature of Rock-Metamorphism. Dr. Hunt distinguishes this process from pseudomorphism, for in the latter it is change of substance not of form which occurs, while in the former the substance remains though its form is altered. Still, neither rocks on the one hand, nor sediments and soils on the other, can present a real permanence of chemical constitution during the processes of physical change to which they are continually subject. The molecular re-arrangement of their constituents will usually be accompanied by some loss, or gain, or replacement of material.

A discourse on the Chemistry of the Primeval Earth, delivered in 1867 at the Royal Institution, follows the essay on metamorphism last referred to. It contains a good account of Dr. Hunt's views as to the primitive atmosphere and ocean, and the changes which these suffered during the lapse of ages. The decomposition of the complex silicates by means of carbon dioxide and the consequent wholesale withdrawal of that gas from the air are here duly insisted on.

The fifth and sixth essays are devoted to the origin of mountains, and the probable seat of volcanic action. Subsidence, due to the contraction of sediments when undergoing metamorphosis into dense crystalline minerals, is an important element in the production of mountain ranges. Accumulation of great masses of sediment with the resulting mechanical pressure, will, under the influence of heat from a yet uncooled but solid nucleus, and of moisture, account for volcanic action. A kind of plasticity in the envelopes of the earth's nucleus is here assumed.

A kind of supplement to several of the preceding essays is furnished by the seventh

of the series, "On Some Points in Dynamical Geology," where our author argues against a chemical origin for the heat of plutonic phenomena.

The chemistry of the formation and change of limestones, dolomites, and gypsums, is examined in the eighth essay, and discussed in still fuller detail in the seventy following pages devoted to the study of natural waters. No abstract of the contents of this chapter could convey an adequate notion of the rich stores of facts concerning waters in their relations to rocks and to seas, which Dr. Hunt here gives his readers.

Petroleum is one of the substances of which the origin is described in Essay X. Our author does not regard rock oil as due to infiltration, or to a mysterious kind of natural destructive distillation from what are commonly called bituminous shales. To such shales Dr. Hunt applies the convenient term "pyroschists." He considers petroleum to be indigenous to the rocks now containing it, and to have been formed by a direct transformation of vegetable, and to some extent, of animal remains.

In Essay XI, granites and granitic rocks are defined and discussed. "The Origin of Metaliferous Deposits" is the title of the next essay, but this difficult subject is not very completely handled by Dr. Hunt. His allusions to the formation of the so-called coprolites and of native metals are at least imperfect, but it must be remembered that the paper in which they are given was a popular lecture, not a scientific essay.

We cannot do more than quote the titles of the two succeeding essays in this volume. "The Geognosy of the Appalachians and the origin of Crystalline Rocks" occupies some ninety pages, while "The Geology of the Alps" takes up twenty. Both essays are worthy of attentive study, more particularly with regard to certain disputed questions as to the processes known as epigenesis, diagenesis, and metamorphism. We commend especially to the attention of our geological readers Dr. Hunt's observations on the fallacy of attributing all limestones and phosphates to the action of organisms.

The fifteenth and last of the geological essays proper is mainly occupied with a "History of the Names Cambrian and Silurian in Geology." Here Dr. Hunt does justice to the merits of Sedgwick.

Five essays, mainly chemical, but touching upon mineralogy, conclude the volume. It is evident that the germs of certain important chemical theories now generally accepted are contained in Dr. Hunt's early papers, dating from 1848. Especially we observe his developments of Laurent's original idea of chemical types—developments which have since been incorrectly assigned to Gerhardt and Williamson.

In taking leave of Dr. Hunt's volume of papers, we may express our conviction that all advanced students of geology and chemistry will find its pages invaluable for reference on almost all subjects connected with the processes of terrestrial change.

A. H. CHURCH.

A Grammar of the Arabic Language. By E. H. Palmer, Lord Almoner's Professor of Arabic at Cambridge. (London: W. H. Allen, 1874.)

APPEARING in the long interval which elapsed between the publication of the first and the second edition of Dr. Wright's grammar, Mr. Palmer's work was heartily welcomed by those who were suffering from the inconvenience of beginning their Arabic studies without a trustworthy grammar in English. But it must not be supposed that Mr. Palmer's grammar was only valuable as a stop-gap. It is true that Dr. Wright's second edition has to a great extent thrown it into the shade by its greater fulness and accuracy. But Mr. Palmer's grammar acquires a special value from the fact that it has not followed in the old groove, but has taken up an independent position.

In the science of Arabic grammar, as treated by European writers, there are two distinct schools. The one headed by the justly-renowned Silvestre de Sacy, endeavours to deal with the facts of the Arabic language by the European method—in fact, to treat Arabic much as one does Latin. De Sacy has been followed by Caspari, Ewald, and Wright, who form the main bulwarks of what we may call the Japhetic school of grammarians. On the other hand, the opposite school maintains that Arabic is in its essence so widely different from the Aryan languages, that any attempt to deal with it by Aryan methods must entail a waste of time, if it does not actually increase the difficulties which the language presents to a beginner, especially as the student must of necessity eventually betake himself to the native grammarians. Of this school, which may be distinguished as the Arab, the master is Lumsden, who, unhappily, did not live to finish his great work, but left the first half as a model, though not an absolutely perfect one, of what an Arabic grammar should be. It is singular that in the half-century which has passed since the publication of Lumsden's first volume, his method should have found no follower: though this is no doubt in great measure to be attributed to the influence of De Sacy's name. To Mr. Palmer belongs the honour of being the first to follow in Lumsden's steps. The new grammar is in the main constructed on Arab principles, and to this it owes much of its clearness and simplicity.

The main value of the present grammar appears to us to stand in four points. 1. The Arab arrangement. 2. The Prosody, which is admirable, the first attempt in English at anything like a complete introduction to the principles of Arabic poetry. 3. The Syntax, which, like the rest of the work, is after the Arab pattern, and is far more comprehensive and comprehensible than the quasi-European syntax of most Arabic grammars. 4. The Tables, which are numerous, and throughout extremely clear.

There are one or two points to which we cannot avoid taking exception. One of these is the theory, which crops up throughout the book, that the *old* Arabic language possessed no short vowels, but formed the inflections by means of long vowels only, which were expressed by the letters *alif*,

wāw, *yé*. This theory seems to rest partly upon the construct-forms *abū*, *abī*, *abā*, *akhū*, *dhū*, and such like, which Mr. Palmer regards as the remains of an ancient long-vowel declension, and partly on the facility which this theory affords, or is supposed to afford, for explaining the various permutations and contractions which the presence of the weak letters *alif*, *wāw*, and *yé*, causes. The absence of short-vowel signs in the oldest MSS. is a fact which cannot weigh in the question, and we shall therefore waste no space upon the argument which a few words in the grammar under review would lead us to suppose is founded upon this deficiency in the MSS.

With regard, then, to the construct-forms *abū*, *akhū*, *henū*, and suchlike, in which Mr. Palmer sees the remains of an old long-vowel declension, we would first of all remark that if the Arab hypothesis of a final radical *wāw* be admitted, all these forms are at once explained. *Abun* was (on this hypothesis) originally *abawun*. The construct form of this would be in the subjective case *abawu*, which forthwith became, by a natural process of euphonic contraction, *abū*; in the dependent or relative case, *abawi*, which in a similar manner became *abī*, it being necessary to preserve the *kesreh*, the distinguishing mark of the case; and in the objective case *abawā*, which similarly became *abā*. The like process took place in the other words of this class, and in truth nothing can be simpler or more complete than the explanation which the Arab theory of the final radical *wāw* affords of all the phenomena of the case. There is, in fact, here no long-vowel inflection at all: merely a short vowel which has by contraction been changed accidentally to a long vowel which is not inherent. But after all was not the final *wāw* invented by the Arab grammarians to explain the peculiar forms of these words? Was it not the effect rather than the cause of them? This question must at once be negatived so far as the grammarians are concerned. The dual form *abawāni*, which is as old as Arabic literature, proves beyond a doubt that the *wāw* belonged to the word *abun* or *abawun* before the time of Islām, in the "days of ignorance." The dialectal form *aban*, too, for the subjective case of the singular, distinctly points to the uncontracted form *abawun*. And the same may be said of *akhawāni*, *akhan*; and the rest. But other dialectal forms, namely, *abbun*, *akhhun*, and the construct *abu* (not *abū*), *abi*, etc., (like *yedu*, *yedī*) in another dialect, are highly suggestive. We would venture to propose another theory: that the words *ab*, *akh*, etc., which represent rudimentary ideas, were imported into Arabic (or among the Arabs) at a very early age. As their language grew and took its for-the-most-part trilateral-radical form, they found it necessary, or their deep-seated antipathy to words of two letters made them think it necessary, to strengthen these biliteral words. This (1) the majority of tribes (or at least those tribes who had most influence in handing down the language) effected by adding a final *wāw*, and inflecting the words as though this *wāw* were an inherent root-letter. Yet it would seem that they kept the old biliteral form for the

absolute forms of the singular, and said *abun*, *abin*, *aban*, as before; though in the construct forms and in the dual they introduced the *wāw*. This added letter afterwards became regarded as really radical, and the speakers of one dialect, anxious to preserve the analogy of contractions, formed the subjective case *aban*, which would be the regular contraction from *abawun*. But (2) it seems that other tribes did not adopt this method of strengthening the biliterals: instead of adding a *wāw*, they doubled the last letter, and said *abbun*, *akhhun*. Others (3), again, did not see any necessity for strengthening the words at all, and so continued to say *abu*, *abi*, *abuhu*, "his father," instead of *abūhu*. This, then, is the hypothesis—for it is nothing more—which we venture to suggest to Arabic scholars, that the *wāw* in these words *abun*, &c., is not radical, but was added at a remotely early age, before any of the compositions in Arabic with which we are acquainted. We should add that the mere glancing at the dialectal forms of the several words to which we have referred as given in Mr. Lane's Lexicon, could scarcely have failed to suggest this view of the formation of the inflections of these quasi-triliteral roots.

The other ground for Mr. Palmer's theory of long-vowels, namely, that the changes due to the presence of the weak letters are better explained by this theory than by that of short vowels, does not appear to us valid. The verb *kāla*, according to Mr. Palmer, was originally *kāwālā* (with three *alifs*): the accent then falling of necessity on the penultimate syllable, the two other syllables are shortened in pronunciation, and the word becomes *kawāla*; from which to its present form *kāla* was an easy and obvious step. But when this principle is applied to the case of another form of the same verb, *kultu*, the analogy fails. The original uncontracted form was *kawaltu*, or, as Mr. Palmer would say, *kāwāltū* (or *kāwāltū*). Then, as in the case of *kāla*, the accent falls on the penult, and the word became *kawāltu*; from which (in exact analogy with *kāla*) it must become *kaltu*. Mr. Palmer's theory fails to account for the *damme* in *kultu*. It is true, if we suppose *kāla* to have been originally *kāwālā*, and *kultu*, *kāwāltū*, we explain this last contraction satisfactorily by Mr. Palmer's theory *kāwāltū*, *kawāltu*, *kultu*; but then the form *kāla* in turn becomes a contradiction, for by the hypothesis it would be *kāwālā*, *kawāla*, *kāla*. (We should add that in an early part of his book, Mr. Palmer observes that the *wāw* of *kultu* overpowers the two *fethahs*; but here he seems to have forgotten that his two *fethahs* are prolonged, according to the theory, into two *alifs*, and also that the accent falls on the penult.) Mr. Palmer cites *kāla* in support of his theory (*kāwālā*, *kawāla*, *kāla*), but he does not mention the other form which is also admitted by Arab grammarians, *kūla*, which cannot be produced by the penult-accent hypothesis. We cannot think the theory of long-vowels as advanced by Mr. Palmer has been proved.

The book seems to have been printed in great haste, for the oversights and typographical faults are unusually numerous. We

must look for the correction of these, and a little more consistency in the transliteration of Arabic words, not to say some evidence of having studied the rules of *Imāleh*, in a second edition, which we hope will soon be needed, for the grammar deserves a large circulation. It is a thoroughly useful book.

STANLEY LANE POOLE.

CURRENT SCIENTIFIC LITERATURE.

Natural Philosophy for General Readers and Young Persons. Translated from Ganot's "Cours élémentaire de Physique" by P. Atkinson, Ph. D. Second Edition. (Longmans.) We are very glad to see a second edition of a really useful book. The larger work of Professor Ganot is so well known to the student of science that we need say scarcely a word in testimony of the accuracy and completeness of this work. It is frequently used for preparation for matriculation and other examinations, and is very serviceable for pupils in schools who are reading for special purposes. It serves as a useful introduction to any of the larger works on Physics. We regret to notice a few examples of hasty composition which, existing in the first edition, have not been expunged from this. Heat is spoken of (p. 3) as a "repulsive force," an expression rarely used in the present day; again, we read (p. 14): "Forces of the kind called powers are always tending to accelerate motion"—an unusual distinction in this country, but we can quite realise the difficulty of translation in this case. On p. 37 we are told that the leaning towers of Bologna "have remained for centuries in their present position because their centres of gravity are above the base." It is obvious that whether a body be in stable, unstable, or neutral equilibrium its centre of gravity must be above its base. On p. 46, in the account of the demonstration of the second law of falling bodies by means of the inclined plane, we read "The only effect of the first force is to press the first on the plane without imparting to it any motion"; the italicised *first* should obviously read *body*—i.e., that body which is rolling down or about to roll down the inclined plane. Page 49: "If the mass *m* fell alone it would traverse in a second about thirty-two feet"—should read *sixteen* feet; and a line further down, "it can only fall by imparting to the masses *K* and *K'* what it carries with it," should be "which it carries with it." The example of adhesion given on p. 58, should surely be given as an example of cohesion, for the two surfaces of the cut leaden bullet are of the same matter, and the term adhesion is more commonly given to the surface attraction manifested between bodies which are not of the same nature. Under the heading "Malleability" (p. 64), we read that leaves of gold have been obtained "which are so thin that 20,000 superposed are only an inch thick;" but gold leaf has been obtained of such thinness that 182,000 leaves superposed would only produce a thickness of an inch. The compressibility of water for one atmosphere of pressure is $\frac{1}{20,000}$ part of its volume, not as stated (p. 65) $\frac{1}{300,000}$. Page 213, "Their bright and polished surface is purchased at the expense of combustible," remains the same as in the first edition. A few such errors we shall hope to see removed in a third edition; meanwhile, we recommend the work as a useful introduction to the study of Natural Philosophy, and as a vast improvement on the popular Natural Philosophy of five-and-twenty years ago.

On Alcohol. A course of Six Cantor Lectures delivered before the Society of Arts. By Benjamin W. Richardson, M.A., M.D., F.R.S. (Macmillan.) This little work contains a chemical and physiological history of alcohol, special reference being given to its action on the animal organism; the summary of the entire teaching of the author is best given in his own words:—

"This chemical substance, alcohol, an artificial

product devised by man for his purposes, and in many things that lie outside his organism a useful substance, is neither a food nor a drink suitable for his natural demands. Its application as an agent that shall enter the living organisation is properly limited by the learning and skill possessed by the physician—a learning that itself admits of being recast and revised in many important details, and perhaps in principles. If this agent do really for the moment cheer the weary and impart a flush of transient pleasure to the unwearied who crave for mirth, its influence (doubtful even in these modest and moderate degrees) is an infinitesimal advantage by the side of an infinity of evil for which there is no compensation, no human cure."

These lectures, written by a man who is at the same time an able physician and a man of science, we cannot too strongly recommend to the careful consideration of all who are interested in the subject.

The Skull and Brain: their Indications of Character and Anatomical Relations. By Nicholas Morgan. (Longmans.)

Ethnology and Phrenology, as an Aid to the Historian. By the late J. W. Jackson, F.A.S.L. (Trübner.)

The former of these works is an introduction to Phrenology, and in the first place discusses various objections to the science which have been raised, specially those of Bain and G. H. Lewes. The author then passes on to an exposition of the will, and gives the following definition: "The will is not a single faculty having a distinct cerebral centre for its organ, but is a mode of operation of the mind the actions of which are determined by motives;" while the aim of the will is asserted to be "to secure the greatest apparent good." Chapters on the Anatomy of the Skull, and Nervous system, are followed by a very interesting account of the size and quality of the brain as measures of power. According to the author, it is now generally admitted that there is a connexion between largeness of brain and mental powers, and that all men who have greatly distinguished themselves have had large brains. The average brain-weight of a male European is 48 ounces, while that of Cuvier weighed 64 ounces, and Dr. Abercrombie's 63 ounces. On the other hand, the brains of idiots have been found to vary between 27 and 8½ ounces, although as a matter of fact idiots have not always small brains. A vigorous intellect is not always indicated by a large brain; the relative size of the lobes of the brain, and the number and extent of the convolutions have also a good deal to do with the matter. Mr. Grote's brain was small, but very rich in convolutions. Mr. Jackson has applied Phrenology to the explanation of the special characteristics of the various branches of the human family. Let us take one race—the Greek. He enquires at the outset whether their racial type corresponds to their well-known habits and modes of thought and action; and as examples of the type he takes some of the statues of Pheidias and Myron, which inspirations he assumes were at least based upon the national type.

"The massive, regular, and powerfully-formed, yet elevated and magnificently developed features, at once assure us that we have a purely Caucasian tribe, neither brutalised by Mongolian intermixture, nor wire-drawn and effete by the over-culture and morbid excitement of a vicious and effeminising civilisation. The head, when viewed in profile, is seen to be projected forward in its whole mass, giving the anterior lobe a preponderance, which seems to us exaggerated and unnatural, so far does it transcend existent and recent models of cranial structure. As an accompaniment of this, the brow has a prominence, and we might say harmonious finish, indicative of a degree and acuteness of perceptive power to which our most favourably organised individualities but remotely approximate."

In these and various other indications the author recognises the signs of Firmness, Conscientiousness, and Caution: Causality and Comparison are proportionate to Size and Form, and so on. We scarcely think that Phrenology itself is sufficiently

advanced to allow us to thus predict the characteristics of a race; neither do we always find in Greek sculptures, even of the best period, the features which have been specified above; nevertheless, to the believers in Phrenology this work will open up a new field of interest, and will be found to be eminently suggestive.

An Elementary Exposition of the Doctrine of Energy. By D. D. Heath, M.A. (Longmans.) This small treatise embodies the substance of a course of lectures delivered in 1872, to the Sixth Form boys of the Surrey County School. It is to be wished that such lectures could be given in all our large schools, for the doctrine of energy is undeniably one of the most prominent developments of modern scientific thought. The work opens with an introductory account of the different forms of energy—the clock wound up, the burning coal, the moving cannon ball, &c.—embodying them all in the one example of a head of water at rest in an elevated reservoir provided with a sluice-gate; then, the sluice-gate being raised, the water falls, gaining velocity as it loses height; it gives motion to a water-wheel, produces heat by the friction of the millstones, which heat may boil water; the steam generated may work a steam-engine, which in its turn may work an electrical machine, by means of which light, heat, magnetism, chemical decomposition and recombination may be produced. After the introduction we find many pages devoted to the laws of motion; then the measurement of work done, and of heat. In the section on Potential Energy the author shows that there is energy exerted between a stone and the remotest fixed star, and that the work done is equal to $\frac{\text{mass of star} \times \text{mass of stone}}{\text{radius of star}}$

At the same time there is energy exerted between the two minutest masses of quicksilver lying near each other on a table, for if caused to touch they will run together, and exhaust their power. Then follow short chapters on impact, friction, and heat, the energy of elastic fluids, and of electricity; animal and vegetable energy, and chemical energy. Animals are defined as *self-repairing heat engines*, and the food burnt and exhausted in the animal economy is derived from vegetables. The energy spent by the animal is supplied by the plant, and the energy spent by the plant is supplied by the sun, which latter is indeed the source of all energy, save that due to the rise and fall of the tides. A chapter on molecular theories concludes this very interesting and instructive little work.

Magnetism and Electricity. By John Angell. *Principles of Metal Mining.* By J. H. Collins, F.G.S. *Elements of Animal Physiology, chiefly Human.* By John Angell. *Outlines of Natural History.* By A. H. Dick, D.Sc., M.A. (London and Glasgow: William Collins & Sons.) These works belong to the very useful series of elementary class books which Messrs. Collins are bringing out to meet the requirements of the new Education Code, and are suitable for students who desire to pass the first stage of the Government science examinations. We have before had occasion to speak of the works of this series, and to commend them as thoroughly sound and very concise; they are, moreover, well illustrated, and are extremely cheap. The present volumes bear out the character of their predecessors. Mr. Angell's *Magnetism and Electricity* is perhaps a little too full of matter, and the consequence is that the principle of certain instruments, such as Peltier's electroscope, and Coulomb's torsion balance, is not described; but it may perhaps be well to let the student know of the existence of such instruments, and understand their construction before the complete method of manipulation which they require is discussed. Dr. Dick's work gives us a very readable summary of many important facts in the mineral, vegetable, and animal kingdoms. Mr. Angell's *Physiology* is full of capital woodcuts,

and may be recommended not only for the examination for which it is intended, but to all those who desire to gain some acquaintance with this important branch of knowledge. Mr. Collins's *Metal Mining*, designed for the young mine-manager, refers chiefly to Cornish mines, and gives a very interesting account of the nature of minerals and rocks, the sinking of mines, and the methods in general use for raising ore to the surface and preparing it for the market. G. F. RODWELL.

SCIENCE NOTES.

PHILOLOGY.

WE have received a monograph *On an Early Chaldean Inscription*, by W. Boscawen, which gives the translation, accompanied by the cuneiform text, of a highly interesting inscription relating to the early days of the Chaldean monarchy. It is apparently the Semitic version of a lost Accadian original, and Mr. Boscawen is doubtless right in referring it to a Cassite or Cossæan dynasty. It describes the recovery of the images of Merodach and Zir-panit which had been carried off to the land of Khani, and the subsequent dedication of them in the Temple of Bit-Saggal at Babylon with great pomp and rejoicing. A list of the rich robes and other ornaments presented by the King to these sacred images is given, and Mr. Boscawen draws attention to the parallel which exists between their deportation by the people of Khani and the anxiety of the Israelites to take the ark into battle with them in the time of Eli. The King to whom the inscription belongs claims a wide-reaching sovereignty, his sway extending over the whole of the tract of country a portion of which was afterwards appropriated to the kingdom of Assyria; and the legend concludes with a prayer that the gods may grant the pious monarch a seat "in the house and land of life" and the attainment of "the vast heaven"—an interesting evidence of a belief in immortality. We hope the author will carefully revise the numerous misprints which occur in the transliteration of the cuneiform characters.

THE New York *Independent* gives an account of the decipherment of some Cypriot inscriptions in the Cesnola collection by Mr. I. H. Hall. His transliterations and translations are as follows:—

1. Εγώ Εβραγρετώ Κρητης κα Μνησταρα α[δε κα] σ[υ]νητοι, μεμνημενοι ευεργεσιαις τας πα Εβρενω, "I Evagretos, a Cretan, and she Mnestasa, relatives, in memory of good deeds, those indeed [that were] ever well [done to us] of Evrenos."
2. Αρισταγορον Πα[υ]δοσιρι ν ευεμενος περι παιδιω τωι Φρεσενται ν νεβκε. . . ., "Aristagoron to Pandosiris having prosperously prayed concerning his son Phresenstas, well offered [this]."
3. Εγωτος κατεστασε τωι θωι ταπειδεξωι [ν] τυχαι αγαθαι, "Egotos set [this] up to the god, the auspicious, in happy fortune."
4. Τιμωτατι πα[υ]ρω [ν] τιμωω Παφια τα τιμωωις, "Most honored of all, I honor, O Paphia, the things that thou wouldst honor."
5. Διαθεμι τωι θεω τωι Απολωνι ονεθηκε ν τυχα, "Diathemis to the god Apollo offered [this]: good luck!"
6. Ονασιτω α . . . ονεθηκε τωι θε[ω] . . . τω Απολωνι. . . .
7. Πο Βα[κ]χει νετε[ι]φει, "for Bacchus the soaker."

The Greek scholar will notice many peculiarities of the Cyprian dialect in these inscriptions, such as *παρω* for *παντων*, *ν* for *εδ*, &c. The use of the digamma as well as of the supposed pronoun *πας* is also highly interesting, and the employment of *πας* for *προς*, with the dative must not be overlooked. The curious epithet applied to Bacchus gives us a new derivative from *veros*.

THE last part of Field's edition of the *Hexapla* (Oxford: Clarendon Press), containing the Prolegomena, Genesis, and Esther, has appeared. Having fully reviewed the first fasciculus of the

work, and noticed the other two fasciuli at the time of their appearance (ACADEMY, 1870, p. 50), we have only to add that this last one does not stand behind the others in accuracy, minuteness, and scholarship. The Prolegomena contain more than is usually given by editors; we learn from it the full literature of the *Hexapla*, as will be seen by the following headings of its chapters. 1. On the various names of the *Hexapla*, to which is added a specimen, arranged in columns; 2. The history of Aquila, with critical sections on the style and object of his translation; 3. and 4. treat similarly of Symmachus and Theodotion; 5. Of the anonymous editions—viz. the fifth, sixth, and the seventh; 6. On Origen's object in composing this work, on the time and on the method of the composition; 7. On the Septuagint version used in the *Hexapla*, with two appendices—viz. on Origen's emendations of this version, and on the so-called *Syro-Hexapla*; 8. On the quotations of the *Hexapla*, marked τὸ Ἑβραϊκόν, ὁ Σύντος and τὸ Σαμαρειτικόν; 9. On Lucian's version of the LXX, and its use in Syriac translation, as well as on that of Joannes Josephus; 10. The editor explains the signs and abbreviations used in his edition; finally, 11. On the history of the *Hexapla* after the death of Origen. Mr. Field gives on each occasion not only a full description of the MSS. and editions used by him, but also the results of the labours of the most recent scholars of all countries, such as Geiger's hypothesis that Symmachus is identical with the Talmudic doctor סמכוס; the analogy between the name of Theodotion and the well-known Targumist Yonathan is not mentioned. In the Preface the editor speaks of the use made of the *Hexapla* from the time of Morinus (1587) to the present. He then acknowledges the liberality of the Bodleian Curators in the loan of MSS., as well as the assistance of many distinguished scholars, such as Dr. Ceriani at Milan, Dr. Wright, Mr. Bensly, and Mr. Aldis Wright at Cambridge, Mr. P. E. Pusey at Oxford, and the monk Joseph Coffa, of Bâle. Mr. Field concludes with his autobiography, which every author ought to give when finishing his "opus magnum." The editor was born on July 20, 1801, and is consequently seventy-four years old; it is really astonishing to see a scholar of such an advanced age bring out an important work requiring so much research and verification of documents; may we not apply to him the words of the Psalmist, "They shall still bring forth fruit in old age?" Let us conclude this notice by heartily congratulating the editor on his standard edition of the *Hexapla*, as well as thanking the delegates of the press for having published it in the Clarendon Press series.

THE volume of *Morgenländische Forschungen* contains the seven following treatises dedicated to Professor Fleischer by his pupils on the fiftieth anniversary of his doctor's degree:—1. The Arabic list of Aristotle's works according to the biographer el-Qifti, by August Müller; this treatise, the author says, is preliminary to an edition of el-Qifti's biographical compendium. This list is more complete and correct than that published by Steinschneider and Rosa in Latin in the fifth volume of Aristotle's works (ed. Berlin). We hope that Dr. Müller will not forget the MSS. of the *Ta'arikh el-Hukamâ* in Paris and in the British Museum. 2. The predecessors and contemporaries of the Persian poet Rûdâgi, by Professor Dr. Ethé. Rûdâgi, who lived about 330 of the Hegira, was, according to Dr. Ethé, the true founder of the various forms and species of the Neo-Persian poetry, although he himself was not the first of the Persian poets. Dr. Ethé is not only one of the best Persian scholars, but also one of the best living German writers, both as regards style and clearness; and his translation of Persian into German verse is, we may say, highly successful. He is about to publish the first volume of his History of Persian literature, in which this treatise, as well as those published by him in the *Transactions* of the Academy of Munich

and Göttingen, will be contained, though much enlarged and popularised. 3. On the primitive root of the strong verb in the Semitic languages, by Dr. Philippi. Although full of learning and remarkable hints, we do not find the author here equal to his essay on the "Construct state in Hebrew." He tries to prove—(a) that the *Katab* form is the basis of the verb, and not *K'tab*; (b) that the original form of the verb medial *vaw* is *ga-wam*, and not *qum*, *qomem* in the Piel consequently stands for *qawmam*; (c) that the Semitic root must be traced back to two letters or a monosyllabic word which involved a general idea, and from which the particular applications of it are expressed by a third letter added to the monosyllable. Although Dr. Philippi speaks so slightly on page 76 of Jewish grammarians (here we learn, to our great astonishment, that Winer, Uhlemann, and Hoffmann are Jews), he might have found his ideas of (b) and (c) in old Jewish grammarians and lexicographers (see, for instance, *Journal Asiatique*, 1862, ii. p. 254). 4. The Arabic text of Djawâlîqî's book on faulty locutions in the Arabic language, by H. Derenbourg. Djawâlîqî as a lexicographer is known by Sachau's edition of his *Mu'arab*. The present treatise, as well as Al-'Asa's laudatory poem on Mohammed (the sixth essay of the *Forschungen*) edited by Professor Thorbecke, are very valuable contributions to Arabic philology. 5. Renewed examination of the degree of relationship existing between the Phœnicians and the Hebrews, by Dr. B. Stade. The author fills sixty-two pages in order to prove a very well known fact: viz., that the Hebrew and Phœnician are the most nearly connected dialects in the north Semitic branch, and are not derived one from the other, but are the daughters of an old Canaanitish language. Dr. Stade shows in his essay much knowledge of Phœnician, but very little sound discernment. Indeed, most of his grammatical arguments are deduced from the Punic passages in the *Poenulus* according to Dr. Schröder's transcription, and from the Eshmunazar inscriptions according to Professor Schlottmann's interpretation. If these two *sanants* have advanced the interpretation of the Phœnician passages, they have certainly not cleared up all the difficulties in them, and their hypothetical forms cannot serve as a grammatical rule. Dr. Stade ignores completely the latest French contributions to Phœnician excepting those of J. Derenbourg, whom he is pleased to attack as a Jew. We should scarcely be astonished some day to see a German professor arguing that Jewish scholars, because they abstain from eating pork, are, on physiological grounds, incapable of thinking like Christians. Wagner has already urged a somewhat similar argument against the music of Halévy and Meyerbeer. But if so, why do Drs. Philippi and Stade rely upon results derived from Spinoza and Steinthal? Besides, the lately discovered Phœnician inscription at Gebal (line 9) proves that the pronoun of the third person singular, *im* or *em*, for *û* or *ê*, is not so regularly used in Phœnician as Dr. Stade thinks it is. The author ought, before collecting examples from the Ethiopic and Assyrian, to have a more accurate knowledge of Hebrew grammar and lexicography; he ought to have known (p. 205) that the pronoun of the third person masculine singular may be in Hebrew *hi*, the written הוּא being punctuated *hi* in many passages of the Bible. Compare also תַּנְחִימִי Ps. cxvi. 12. Dr. Stade quotes the Gemara (p. 223) for the word קוּם, why does he not make use of the same for the root קוּר, which is employed for catching fish (Mishnah, Bezaḥ III. 1), and of which Dr. Stade says (p. 220) that it is not employed in this sense in Hebrew? It is quite unintelligible how a Semitic scholar can give such an explanation as the author gives (p. 225) of סָכִים מְאֻזִּים. 7. The last essay is that on al-Kindi as astrologer, by Professor Otto Loth. The history of this science, so much cultivated in the Middle Ages by all nations, and which no doubt had a great influence on

the development of other scientific branches, is still to be written, and we are glad to find a profound scholar like Dr. Loth taking up this difficult task. A. N.

FINE ART.

Ancient Stone Crosses of England. By Alfred Rimmer. (London: Virtue & Co., 1875.)

It may be questioned whether we have gained or lost more by the widespread interest in our national antiquities which has existed now for over half a century. Our real knowledge has increased immeasurably since the days of Milner and John Carter; but a heavy price has been paid in a corresponding increase of real ignorance, the active ignorance of little knowledge which is far worse than the indifference of total want of knowledge. One result has been the wholesale obliteration of the objects of this revived interest by men wise in their own conceit, who mean well, but who cannot be made to understand that they are completing the destruction of the works which they profess to be preserving. Another result has been the publication of many "popular" books and articles in magazines and in the *Transactions* of numerous archaeological societies, harmless enough in themselves, but dangerous from their repetitions of old errors, and for their influence in keeping men in the destructive stage of ignorance. Of such writings we notice the book named above, not because it is any worse than a good many others, but because it happens just now to have come before us.

The book, which is a reprint from the *Art Journal*, is attractively got up and profusely illustrated, and the subject is a good one very little worked before. We therefore took it up decidedly prejudiced in its favour, and expecting to receive instruction from it, which expectation we cannot say has been realised. Mr. Rimmer begins by telling us that in the fourteenth and fifteenth centuries "crosses bristled over the land," and a few pages further puts them down at the time of the Reformation as "probably not fewer than five thousand," a number which he might safely have multiplied by ten, if not by a much higher number. Their general destruction seems to be connected by our author with the sinking in the English Channel of certain Spanish galleys laden with thumb screws, of which he appears to have information. The existing crosses are classified after Britton and Fosbrook, and the cemetery-cross, the most important class of all, is not named, although woodcuts of many are given, and in several cases doubts are expressed as to whether they represent tombstones or "weeping" crosses, whatever these latter may be. It appears very early in the book that Mr. Rimmer's notion of a mediæval English churchyard is that it was well furnished with recumbent knights and ladies lying on tombs and "tall graceful crosses." Real grave-crosses—either headstones, coffin-stones, or plain flags—are not mentioned, but two of the last are figured.

Of the Eleanor crosses we are told that Geddington is probably Spanish work: and Sir Gilbert Scott will be interested to learn that the "Westminster Crimean cross near

the abbey" is copied from the cross at Waltham. We thought that the discovery of the original accounts had finally disposed of the old tale about the Eleanor statue at Westminster being of Italian work, but here it is again, and as our author says, *apropos* of something else, "it is of no avail apparently that these errors be extinguished to-day; they will revive to-morrow." St. Albans abbey church is said to be built of "Roman hewn stones," and the chapel on Wakefield bridge, a work of the time of Edward III., to commemorate those slain in the battle of Wakefield in 1460. Mr. Rimmer considers a representation of the Holy Trinity to be unique in England, though he might have found examples at Westminster Abbey and at the National Gallery and in many old churches, generally mutilated, indeed, but sufficiently numerous to show that it was a very popular subject in the fifteenth century. There is one on a churchyard cross very like that drawn by Mr. Rimmer at Pocklington, near York.

These examples will give an idea of the archaeological value of the book; a few extracts will do the same of its style. Here are three from three consecutive openings. On page 9 we read that some one "exacted a toll from each head of cattle;" on page 11 the preachers "pointed to the groves and holy wells, and dedicated them in another name;" and on page 13 that "crosses performed the important office of being sanctuaries." These are not extreme samples, for it is possible to guess at their meaning, which is not always the case.

If the book falls into the hands of any architects, they may derive entertainment from the advice tendered to them on the subject of sash windows and their inferiority to stop-chamfers, and on the help in planning to be derived from the study of snow crystals. They will also meet with a few new technical terms. What for instance is a *Carolian* ornament, a *broach*, or a *lich*? *Dorsetshire* for *Dorchester*, p. 149, and *St. Mary de Wigford* for *St. Mary le Wigford*, though repeated, are probably misprints.

The woodcuts, numbering about seventy-one, are fairly up to the average of popular book illustrations, and but for the boast in the preface of their "high character, both architecturally and pictorially," they might have been called creditable. But that boast is not sustained. Most of them are mere sketches which give scarcely any architectural information, and some seem intended rather for studies of cattle than for illustrations of the text. Some, as for instance the Beamond cross at Newark, are so inaccurate as to be scarcely recognisable, and others which profess to give the surroundings do so rather curiously. For example, in the view taken of the Chichester cross, the cathedral would be in full sight, but it is entirely omitted in the woodcut, though the little belfry at its side is shown and magnified to twice its size.

As we have said, this book is not worse than some others, but in spite of all that has been done since, there is nothing in it which might not have been written seventy years ago.

J. T. MICKLETHWAITE.

ART IN FRANCE.

Paris: September 15, 1875.

The death of M. Pils has already been announced in these pages, and he was a sufficiently well-known artist for such an announcement to be all that is required. I shall, therefore, limit myself now to a brief enumeration of his principal works.

Isidore Pils was born in Paris in 1813. He was a pupil of Picot, whose studio in the reign of Louis Philippe became the hothouse where the fruit called in France "le prix de Rome" was forced with the utmost care. Picot, in the matter of the awards, had come to wield a perfect tyranny over his colleagues in this official gardening. As long as the public exhibition for the competition was going on, his companions might hope to see one of their pupils successful. But when the hour of decision arrived, "Father" Picot was so terrible that all bent before him. Picot lived, and also held his professorship, to a great age. At last he died. Champfleury characterised his immortality very wittily and very pithily, one day when we were dining at a restaurant together. We had noticed a number of men, some old, some middle-aged, with worn faces, passing one after the other through the room where we were sitting, and learned on enquiry from the waiter that they belonged to a company which met every month in the adjoining room, for the famous "dîner de l'oignon." The influence of the "dîner de l'oignon" on French art has been such as to render a special account of its origin not inappropriate on this occasion. Under the Restoration—or, perhaps, more prehistoric times—some students of the Villa Médicis were wont to assemble every month to eat onion-soup in affectionate remembrance of their fatherland. Over the steaming soup they made a solemn vow that one day they and their friends would all be members of the Institute. That vow was but too well kept.

These artists, then, we saw passing through, and some of them, the younger men, we recognised. But at last there came one, so old, so bald, so tottering, and also, evidently, so impressed with his own dignity, that Champfleury exclaimed:—"Celui-là, c'est feu Picot."

Pils had a brother who had also obtained a "prix de Rome," but who died of pulmonary consumption and was hardly known beyond his own immediate circle of friends. I have seen drawings and sketches by him which gave proofs of natural distinction and refinement, and of delicate talent. But death pays no heed to such distinctions. It took the younger brother, and left the elder, with less taste and charm, to make his way to the benches of the Institute. Isidore Pils, then, obtained the Prix de Rome in 1838, by his *Saint Pierre guérissant les malades à la porte du temple*.

From 1846-8 he exhibited several religious pictures and *Bacchantes et Satyres* besides, for the school of Rome teaches the science of the sacred and profane by the same commonplace formulas. In 1849, Pils struck out his own line in the picture *Rouget de l'Isle chantant pour la première fois la Marseillaise*; in 1850, in *La mort d'une Charité*, and, at the same time, to the best of my belief, in a picture called *Des soldats distribuant des soupes à des pauvres sur le seuil de leur caserne*, which is both touching and original. The types are well studied and the choice of action is free from vulgarity, while the drawing and style are, comparatively speaking, modern. Traces were visible in this picture of a form—rather a *bourgeoise* but not ridiculous form—of the realism which Bonvin had been the first to preach and which Courbet confirmed by works of undeniable power, among others by his vast composition, the subject of which was taken from peasant-life, called *Un enterrement à Ornans*.

In 1855, on his return from a journey to Asia Minor and the Crimea, where he fought in the ranks of the allied forces of France, England, and Italy, before Sebastopol, Isidore Pils devoted himself entirely to painting military subjects.

His *Débarquement de l'armée française* gained him, in 1857, the cross of the Legion of Honour. He showed genuine talent for observation in his *Défilé de Zouaves dans la tranchée à Sébastopol*, and yet more in his *Bataille de l'Alma*. But he lost all his advantages by an immense canvas which, to everyone's sincere regret, appeared at the Universal Exhibition of 1867 in an unfinished state. It was a representation—badly planned and badly painted—of an official *fête*, held at Algiers in 1860. Pils was then already ill, and never again recovered. His last paintings, those on the ceiling of the staircase of the new opera-house, are detestable, without invention and without effect. In 1868, he was made a member of the Institute, as the successor of his master Picot. In 1863, when an attempt was made by the Government to remodel the Ecole des Beaux-Arts, he was appointed one of the three professors with a free public studio. M. Cabanel taught the grand style, M. Gérôme the ethnographical, Pils the military.

That was, in fact, his special line. He will live by his water-colours chiefly, those of soldiers drilling. He excelled in his water-colour sketches of artillerymen, whom he studied from life at Vincennes. Ever since the beginning of this century France has had artists to represent the physiognomy of her army through all its modifications—Gros, under the Empire, Charlet, under the Restoration, whose lithographs, works of the greatest value, are, I believe, little known or appreciated in England. Under Louis Philippe and the Republic of 1848, it was Raffet who wrote the memoirs of the army of Africa and the army which besieged Rome in a series of lithographs which are models of good drawing, accuracy, and harmony. Pils was his successor, and gives us a true picture, not of soldiers in the field, but of the crack corps—the artillery or the engineers at drill or parade—a merit more than equal to that of having worn a coat embroidered with green palms.

The name of Raffet, which I have just mentioned, reminds me of a book lately published which I should have announced before, called *Raffet, sa vie et ses œuvres* (Baur), by Auguste Bry. It contains two portraits of Raffet, two unpublished etchings engraved by him and printed exclusively for this book, and four fac-similes of autograph letters. M. Auguste Bry is the printer to whose skill and ability we owe the finest lithographs of his pictures, those particularly of the *Siège de Rome*, and the *Voyage en Crimée*. He was a friend of his. He followed him step by step through all the works which mark the second part of his career as an artist, that which he spent almost wholly in the company of Prince Anatole Demidoff, either travelling or at San Donato. He thus supplements, by new and precise information, an excellent work, published by M. Hector Giacomelli, some years ago, under the more special title *Raffet et le Catalogue complet de ses œuvres*.

A general collection of the works of the sculptor Barye is at present being made for public exhibition. I was the first to inform you of it, and have been awaiting its completion to send you a biography of this eminent artist. This biography will form the subject of one of my next letters. M. Guillaume, the Director of the Ecole des Beaux-Arts, is the chairman of the committee, which numbers many distinguished names—names which are calculated to ensure the success of the undertaking. Sir Richard Wallace is to be requested to further it by allowing his name to be placed on the list of its supporters, and by loans from his own collection, as the exhibition is to include, beside bronzes and plaster-casts, some very choice water-colours and sheets of sketches. It will open, probably, on November 6, in the Salle Melpomène, where Corot's landscapes were lately exhibited.

Barye was one of the intelligent founders of the "Union Centrale des Beaux-Arts appliqués à l'Industrie," a society whose endeavours I always

mention with pleasure. After the example of your English societies, it is just opening a very valuable special exhibition at its own headquarters, No. 3 Place des Vosges, in a gallery given up to the purpose, and excellently situated, as the house lies in the heart of the quarter inhabited by the most skilled artisans of Paris, the bronze-workers, upholsterers, &c. There also is the library of the society, admission to which is free.

The exhibition consists of 160 original designs by designers of Lyons in the last century: coats and waistcoats for court and town, ladies' dresses, &c.; of 26 original drawings of birds drawn with the pen by Adam, a clever French draughtsman of the last century; of 18 designs by Delafosse, Delalande, Ranson, Lequien, Nollet, industrial artists who have left engraved works which are well known but have become very rare; of 447 original compositions executed in the studio of M. E. Guichard, the former President of the "Union Centrale," by contemporary artists almost all of recognised merit; of 5,589 patterns of silk ribbons from the manufactory of Saint-Etienne, of the most varied and curious kinds of trimmings, silk, woollen, cotton, straw, horsehair, &c.; and, finally, of a hundred choice patterns of old silken stuffs. It is an attempt to do, on a small scale, what the South Kensington Museum is doing for the education of your industrial artists; and what France, it is to be hoped, will soon do on a larger scale, considering the immense resources she has at her command scattered here and there in her different museums.

It must amuse every one—as much, at least, as it is possible to be amused in these days of tropical heat, here even under the trees where I have taken refuge—to hear that our Minister of the Fine Arts has only now become aware of the fact that, under the Empire, some of our town-councils were not ashamed to make money out of objects of value which were the property of the municipalities by selling them to dealers. Such ignorance in official quarters is to be deplored rather than regarded as subject for laughter. It has caused the loss to France of most interesting historical relics. I will not recur to the past. The evil done is irreparable. And yet a decree was put forth in 1880 prohibiting the municipalities from parting with any books, manuscripts, charters, diplomas, medals, monuments, &c., in their possession without previous application to the minister. M. Wallon has very wisely reminded them of this decree on the occasion of the following occurrence: A bible, very interesting on account of its rare binding, was disposed of by a town-council to a Paris bookseller in exchange for another bible and a number of other books, worth all together a thousand francs. The bible in the rare binding was immediately resold for four thousand francs, and six thousand are now offered for it and refused. The prices matter little, but it is very desirable that the exportation of treasures of this kind, now so rare, should be rendered impossible. And the minister of the Republic—*republique*—lays down very forcible injunctions to that effect in his circular to the prefects.

I learn with pleasure that, by order of the same minister, commissions have been given to MM. Baer, Pinart, and Wiener, for the purpose of studying the history of art in the New World. This is a sign of the interest taken by France in ethnographical studies.

A splendid folio, adorned with chromo-lithographic plates, has just made its appearance at the publishing house of M. Ernest Leroux, entitled *La Caverne d'Aknanh*, ile d'Ounga (Archipel Shumagin, Alaska), by M. Alphonse Pinart. This M. Alphonse Pinart, whom I had the honour of meeting at the ethnographical *séances* which took place at the time of the geographical exhibition, is a man in the prime of life, who devotes his fortune to making scientific expeditions to the New World, and to the acquisition of curiosities of

all kinds, like those found at Christie's. He is at present engaged on a big book, which is to be entitled *Voyages à la Côte Nord-Ouest de l'Amérique. La Caverne d'Aknanh* is a chapter of it belonging to the second volume, which he has published in advance of the rest in order to establish his claims to priority in certain discoveries which cost him much labour, and the glory of which was claimed by a traveller of different nationality, to whom he had been imprudent enough to communicate them. Aknanh, where the sepulchral cave is situated, in which M. Alphonse Pinart found the curious masks made of carved and painted wood—the *fac-similes* of which are contained in his book—is an ancient deserted village on the southern shore of Port Delareff, in the island of Ounga. Ounga is inhabited, and is the most important island of the Shumagin Archipelago, which stretches along the whole of the peninsula of Alaska. In a rocky creek M. Alphonse Pinart discovered a burial-place of the ancient Aleutians, and in it he found the masks which were used in their funeral-dances and then broken. A mask was placed on the face of the dead to prevent the soul from being frightened by the evil spirits which met it on its passage to the west. Before the arrival of the Russians, these burial-places were, it is believed, reserved exclusively for the whalers, men of exceptional strength, who were dreaded even after they were dead. The masks, which are carved out of drift-wood, cedar or pine, cast ashore by the current, remind one of the tattooing practised by the South Sea Islanders.

Other objects are represented as well, the use and nature of which it is difficult to determine, but which, nevertheless, have a certain degree of interest for scientific men who collect records here and there even of recent epochs, in order to complete their studies of prehistoric civilisations. The connexion is evident.

M. Ernest Leroux is also the publisher of *L'Art Khmer*, a historical study (a small bound 8vo. of 140 pages) on the monuments of ancient Cambodia, with a general sketch of Khmer architecture, and a complete list of the monuments explored. To it is added a catalogue, adorned with woodcuts and a map, of the Khmer Museum, just opened at Compiègne.

The book is most instructive and, at the same time, modest in its assertions. The author, M. de Croizier, is one of the naval officers who discovered these monuments in the heart of an unexplored country, covered with inundations, parched by a tropical sun, and fatal to Europeans who brave its fevers. Beside these monuments, historically so interesting, he has brought back casts and drawings.

Khmer art will henceforth take its place among European studies. It has some points of resemblance with Indian art, and some with that of Java. It shows manifest traces of a variety of influences. To reconstitute the history of a people whose writing, like the cuneiform character, has hitherto been deciphered only by means of the most prodigious patience and penetration, is a laborious undertaking, but it is one which we hope may before long be successfully carried out. The total disappearance from the memory of man of a civilisation such as this, of a people who for centuries were engaged in constructing monuments so remarkable for their colossal size, originality of design, and perfection of detail, is a frightful problem! Those immense walls, those innumerable towers, were carved as exquisitely as ivory is carved by the Japanese; and yet all remembrance of this people has been swept away like a dead leaf!

The volume opens with a portrait of Lieutenant Delaporte, who was the devoted head of the archaeological commission, and the no less devoted organiser of the Compiègne Museum.

PH. BURTY.

THE MICHEL ANGELO FESTIVAL.

A CORRESPONDENT writes from Florence:—

"Sunday: September 12.

"A glorious day without a cloud in the sky, and Florence looking its best. People have poured in from the surrounding country, and everybody is in the streets. On *fête* days in Florence all dress so smartly and brightly that there appear to be no poor classes or roughs of any kind. Michel Angelo's name is heard on everybody's lips and nearly all are provided with a biography, which is hawked for sale at every street corner, as well as portraits of every variety, from photographs from known pictures and engravings to the cheapest prints of most doubtful resemblance. At midday a splendid concert was given in the great hall of the 'Five Hundred' in the Palazzo Vecchio, when some verses by Michel Angelo, set to music by a contemporary, were sung. At two o'clock those who were to take part in the great procession began to assemble in the Piazza of the Signoria or in the Municipal Halls. At three a salvo of artillery announced the starting of the procession. The different trade societies of Florence and the surrounding country, headed by their embroidered gilt or painted banners, formed an apparently endless stream. The artisan associations of Florence of both sexes were numerous represented. A rather ill-looking set of young men, the only shabby persons in the procession, followed a banner with the pretentious inscription 'The free-thinkers of Italy: Science and Labour the only religion of the future.' Besides these were the members of choral and musical, literary and artistic societies, among whom the sculptors bore a banner with a portrait and the inscription, 'A Michel-Ange, che nei simboli dell'arte, una e trina, parla ancora, e scuote i dormienti.' Behind these came the municipal banner, the red lily of Florence, borne by men in rich liveries; after which walked the Syndic, and beside him a young private in the army, the last representative of the house of Buonarroti. They were followed by municipal and other dignitaries, Commendatore Gotti, Director of the Galleries, and the foreign representatives: among whom were M. Barbet de Jouy, representing the Louvre and the Minister of Public Instruction, MM. Bonnat, Paul de St. Victor, Scherer, Dreyfus, Comte, René Delorme, and Louis Gonse, Director of the *Gazette des Beaux-Arts*, Lo Nepveu, Director of the Academy at Rome, Guillaume, Director of the Ecole des Beaux-Arts, Ballue, Garnier, Meissonnier and Charles Blanc, Herr von Lützow of Vienna, Commendatore Meldahl, Director of the Academy of Copenhagen, Professor Labaud of Copenhagen, Professor Hahnel and Professor Director Lewis Gruner, of Dresden, and many others. Several distinguished English gentlemen, though not deputed to represent England, were invited by the courtesy of the authorities to assist at the ceremonies. Then came a large number of military officers; and finally a guard of soldiers closed the procession, which altogether must have been rather more than a mile long. The immense crowd, of its own accord, opened quietly and in an orderly manner to allow the *cortège* to pass. Its first destination was the Buonarroti house, bought by Michel Angelo for his nephew, and lately bequeathed to the city by the last owner, a Buonarroti also. When the Syndic and the representatives had arrived opposite the door of the entrance, a halt was made; the veil was dropped from the new bronze bust of the great artist amid universal acclamations, and an eloquent address was delivered by Professor Alliardi, which could not be heard except by those close to him, and was rather long for the occasion. Thence the procession went to Santa Croce, where reverent homage was paid to the tomb of the illustrious dead. On the marble pedestal of the sarcophagus was laid a laurel wreath, with an inscription from the artists of Stuttgart. After an address from Count Pelli Fabbioni, the custos of the church, Professor Doctor Floerke, of the Art Academy of Saxe Weimar, in an eloquent address—most gratifying to Florentine pride—dedicated the splendid offering of the German artists. Each school or society of art in Germany had prepared a spray of oak leaves in silver, with its name upon it. These, all joined together, made a magnificent colossal wreath, which was fixed on a handsome black marble column and placed near the tomb. The Syndic replied to the noble address of the German professor, and then the procession set out on its way to Piazza Michel Angelo. The sun was leaving its last glow behind the distant

Carrara hills, when it and its vast attendant crowd arrived on the hill crowned by the great piazza. Here in the presence of the Prince of Carignano the bronze copy of the *David* was inaugurated by uncovering the inscriptions on the base, the statue itself having been in its place for nearly a year. It is an imposing position, and the colossal figure is conspicuous for a great distance even beyond the city. Yet in itself it is not satisfactory; the dark bronze hides the splendid modelling of the marble original, especially as, in order to face the town, it has been placed with its back to the sun. Nor are the figures arranged at the four angles of the pedestal happy in choice. They are bronze casts of the figures recumbent on the sarcophagi of the Medici tombs, and such is their new position that a back view is unavoidable, a contingency not foreseen by Michel Angelo, for they are left rough hewn, and are, indeed, ugly masses. When the inscriptions were uncovered, speeches were made by Professor Paganucci, the Minister Spaventa, various German celebrities, Meissonier and Charles Blanc. About seven, those who had taken part in the procession dispersed; the bands played themselves gaily home, but for hours afterwards a continuous stream of people kept pouring down as the great crowd slowly made its way citywards. During the procession, an immense number of carriages formed a corso on the beautiful drive called 'dei Colli,' or 'of the hills,' which leads to the Piazza Michel-Angelo, passing under the old church and fortifications of San Miniato, over which floated a banner, the accurate heraldic reproduction of that which waved over the head of Michel Angelo while he directed the defence in the famous siege of Florence in 1529. In the evening a grand reception was given by the Prefect in the great palace recently acquired by the city, and gorgeously fitted up as a residence for the Marquis of Montezemolo, Prefect of Florence. Originally a Medici Palace, it was the house of Lorenzo the Magnificent: it later passed into the hands of the Riccardi family, by whom it was sold to the city. Little of its earlier decorations remain, beyond a beautiful chapel painted in fresco by Benozzo Gozzoli. The rest is of the time of Luca Giordano, by whom the ceiling of the great ball room is decorated. So closed the day, in which everything combined to show Florence under its brightest and most beautiful aspect."

THE MAYOR COLLECTION OF DRAWINGS.

THE fine collection of drawings by the old masters formed by the late Mr. William Mayor, of Bayswater Hill, to which we have already referred, is still on view by appointment at Mr. Hogarth's, in Mount Street. Unfortunately it has been brought forward when the season was over, and has not in consequence excited the attention it deserved. No purchaser has been found for the whole collection, and the executors have decided on breaking it up and selling the specimens piecemeal. This seems extraordinary, considering that the taste for collecting drawings initiated by Charles I. and the Earl of Arundel has never been lost in England, but has continued in uninterrupted succession to the present day. The choicest collection ever formed was that of Sir Thomas Lawrence, at the cost of 70,000*l.*, which he paid for 5,000 specimens, 3,500 of which were of the highest character. The late Mr. Mayor's qualifications for a collector were of no ordinary kind. Friend of Bewick and the Landseers, and the pupil of Haydon, then the principal historical painter in England, he early learned from his instructor to appreciate the importance of the drawings of the old masters, and coming into a large fortune he had the opportunity of maturing his judgment by foreign travel. On his return from the Continent, an introduction to Sir Thomas Lawrence decided his future course, and for more than fifty years he devoted his entire attention to the one pursuit of collecting drawings. With an artist's education, an eye most sensitive to originality of execution, and time and means at his command for purchasing and making himself acquainted with the works of the several masters, he became both at home and abroad an acknowledged authority on the subject. His death has necessitated the sale of his collection, which consists

of 1,005 drawings of all masters and all schools. They are executed in pen and bistre, sepia or Indian ink heightened with white, in black or red chalk, silver point heightened with white, pen and amber washed with indigo, in pencil, &c. They are all mounted with elaborate borders, and fill thirteen folio volumes. Of the masters of the different Italian schools, there are 400 specimens, beginning with an illuminated drawing in colours and gold, on vellum, the work of Cimabue. Of the Florentine, Umbrian and Roman schools are examples of Donatello, a pen and bistre drawing by some ascribed to Raffaele, Fra Angelico, Masaccio, and of Andrea Mantegna, the design for part of the triumphal procession of Julius Caesar, in Hampton Court Palace, Leonardo da Vinci, Perugino, Fra Bartolommeo, the study by Michel Angelo for the sitting figure of Lorenzo on the Medici tomb, of Giulio Romano nine examples, among others a composition executed for the Palazzo del Tè, at Mantua, of Raffaele, a study for the Farnesina Palace and other designs afterwards executed. Among the drawings of the Parma school is Correggio's study for his figure of the Madonna in the cupola at Parma, and six others. The Venetian school is represented by fifty-five drawings—ten of Titian, sketches for a figure in his *Assumption of the Virgin* and for the picture of Peter Martyr, six of Paul Veronese (some from the Lawrence collection), and as many of Canaletto. One hundred and seventeen drawings by the Caracci, Guido, Albano, Domenichino and Guercino represent the school of Bologna. The drawings of the Flemish masters begin with Van Eyck, and are followed up with that of the Breughels, Rubens, Snyder, Van Dyck and Teniers, numbering sixty-four. The Dutch series consists of three hundred and sixty drawings by Van der Velde, Cuyp, Wouwermans, Paul Potter, and all the celebrated Dutch painters. The Spanish school has only eight, among which is Murillo's study in pen and sepia washed, signed and dated, for his splendid picture of the *Assumption of the Virgin* in the Louvre. Callot, Poussin, Claude, with Watteau and Boucher, Oudry, Lancret, and other artists of the eighteenth century, represent the French school; while the English is miserably represented by twelve drawings, all the produce of foreign artists, Zuccherelli, Cipriani, and Angelica Kauffman. A catalogue of the collection has been most carefully prepared.

NOTES AND NEWS.

MESSRS. SMITH, ELDER AND Co. are preparing for publication *The Orphan of Pimlico*, and other sketches, fragments, and drawings, by William Makepeace Thackeray. Mr. Thackeray's representatives consider that his sketches lost in engraving and in drawing upon wood, and are unwilling that previous reproductions should be considered adequately to represent his artistic feeling and genius. The drawings shortly to be published are of undoubted authenticity, and will be reproduced by a process which will give a faithful fac-simile of the originals; and it is thought that, though few in number, they will be sufficient to show the habitual manner of Mr. Thackeray's work.

THE same publishers are about to issue a new edition, in seven volumes, of the *Life and Works of Charlotte, Emily, and Anne Brontë*. Its most remarkable feature will be the illustrations, which will consist of views, sketched on the spot, and drawn on wood, of the most interesting scenes described in the novels. The artist is Mr. G. M. Wimperis, who was enabled to identify the places described by a friend of the Brontë family. The first volume will be published at the end of October.

IN Mrs. Green's *Calendar of State Papers*, 1649–1650, are to be found some incidental notices of a long forgotten French artist, Pierre Blondeau, who came over to England to push his fortune at this time. He brought with him, we gather from a letter addressed to Speaker Lenthall, some "models

for coin of a curious and new form," and offered his services to the Commonwealth as a designer of new coinage. That he was looked upon favourably by the governing powers appears from the fact of an allowance of 40*l.* being paid to him by order of the Council of State, to recompense him for his loss of clothes, &c., by pirates, in crossing to our shores. Lenthall's correspondent says that he had formerly heard a good report of his ability, and was assured, by men well experienced in the Mint, that he was one of the ablest of the age in his art. Cardinal Richelieu and M. de Noyers had drawn him from Italy, and had given him a dwelling in the gallery of the Louvre; where none but men of extraordinary art and skill were lodged; had they lived, Blondeau (so writes his panegyrist) would certainly have had the direction of all the coining of France. For further particulars of this "very honest and ingenious man, to whom all trust can be given in anything he undertakes," we must await the publication of a further portion of the *Calendar*.

THE Syndicate of the Fitzwilliam Museum, Cambridge, in their annual report, acknowledge the donation of the following works of art:—Demi-figure of an Apostle, Limoges enamel thirteenth century, found in the wall of the chancel of Conington Church, Hunts; a fac-simile of the Great Seal of the late Confederate States of America; an altar from Kanawát, in Syria, with heads of Baal and Ashtaroth Karnaim; a bronze medal commemorative of the visit of the Shah of Persia to the City of London; a silver dollar struck by the insurgents occupying Cartagena, 1873; and a portrait of Handel by Sir James Thornhill, from the late Mr. J. L. Ellerton's collection. The purchases for the Museum include a set of framed and mounted drawings of the pavement of Siena Cathedral, by Signor Leopoldo Maccari, and 361 sketches and drawings by George Romney. The general public was readmitted to the Museum upon the conclusion of the works of the entrance hall on March 16 last, and from that date until the month of May the number of visitors was 11,362. Forty persons were permitted to copy pictures during the year ending with May last.

THE *Times* obituary records the death on the 12th inst, within four days of the 90th anniversary of his birth, of George Johann Paul Fischer, court-painter to King George IV.

A SERIES of articles on the work of Michel Angelo—articles appearing in *Le Temps*, from the pen of M. Erdan—do not indeed throw much light on the interesting question raised in the correspondence columns of last week's *ACADEMY*, nor are they in themselves remarkable for force or novelty of view; but they resume briefly much of French current or almost current criticism, from the brilliant theories of a popular author—M. Taine—to the erratic but poetical utterance of a lost politician, M. Ollivier. And they are, moreover, noteworthy as showing how contentedly French criticism, when not of the stronger kind, rests within the circle traced by French writers alone. Taine, Stendhal, Ollivier, may hardly indeed be the critic's gods—he yields to them no unquestioning obedience—but they are at least the writers whose opinions are worthy to be considered, and beyond them there is not much. Matthew Arnold has somewhere said that one of the qualifications of a critic—he was speaking, it is true, of a critic of literature and not of art—is the complete possession of at least one language and literature other than his own. Evidence of this qualification is not afforded by M. Erdan; but he has succeeded in furnishing the newspaper with readable articles on a subject about which the accomplished journalist was at the moment obliged to write, and he has done well, while paying his tribute to the art of a gifted writer, to demur to the arbitrary interpretation which that gifted writer often places on the work he criticises:—"La vue générale de M. Taine, savoir, que Michel-

Angelo fait spontanément, par tempérament, des héros sombres, souffrants, représentant le côté tragique de la vie humaine, est assurément très acceptable en elle-même. Mais c'est peut-être une exagération artistique peu naturelle, que de prêter à l'auteur des tombeaux médicinaux tant de raffinements. . . . Il est de l'essence de l'art, d'être spontané plutôt qu'analytique, et lui prêter tant d'analyse, c'est le placer, ce nous semble, en dehors de sa sphère. Mais enfin, me dira-t-on, ces développements exagérés sont beaux, et plutôt qu'une froide analyse, on aime à voir cet art sur l'art, pour ainsi parler, cet artiste de la plume sur cet artiste du ciseau, et l'esprit en est charmé. Sans doute c'est une forme intéressante de l'admiration que celle où un esprit fécond prête de lui-même, avec éclat, à son objet."

It was a curious conceit of Stendhal's, that saying of his that the Chapelle des Médicis was one of the best places in the world in which to feel the genius of Michel Angelo, but that *from the moment that chapel pleased you Music could never please you any more.*

THE fine collection of arms at Turin possesses, among other Oriental objects which belonged to a Sardinian ambassador at Constantinople, a sword-blade which has given rise to many learned dissertations as to its origin. The blade, slightly curved, is of the finest Damascus steel, and is ornamented with numerous emblems coarsely engraved, upon which still remain traces of gilding and a Greek inscription. This sword was reported to have belonged to the unfortunate Constantine, last Emperor of the Paleologi, and it was said to have been deposited in the mausoleum of his Turkish conqueror, and to have been sold by a faithless guardian. But this current version has been completely disproved by the Cavaliere Veludo, prefect of the library of St. Mark. He shows that the Turco-Persian form of the scimitar was not that of the Imperial sword; that the emblems engraved on it have nothing in common with the Imperial ensigns, among which the double-headed eagle would not fail of appearing; that the titles given are not those of the Emperor; and that the Greek inscription is of later date. His conclusion is that the sword belonged to a Christian prince, vassal of the Turkish Empire, Constantine II., Brancovan, elected woiwode of Wallachia in 1688. The great riches of this prince were dispersed after his death, and his sword, plundered of its jewels and even of its hilt, was lost in the capital of the Bosphorus and thus fell into European hands.

In digging a well upon the Place de la Halle, at Agen, there has just been discovered a mosaic floor of great value, dating from the thirteenth century. Some bones were also found. The authorities have ordered the works to be suspended.

THE museum of La Rochelle has just purchased, from the last Salon, the three following pictures: Appiani, *The Port of Monaco, before the Storm*; Guillaume, *Shrimpers at Concarneau*; Reisener, *Bacchus and Ariadne*. M. Pinet, the conservator of the museum, loses no opportunity of enriching this collection, which is one of the most interesting in France.

THE *Numismatic Chronicle* for 1875, part i., opens with an article by W. S. W. Vaux on the celebrated coin of Platon King of Bactriana, which caused so much commotion a few years ago when it was purchased for a large sum by Mr. Poole for the British Museum. In spite of the opinions which have been expressed by several archaeologists that the coin was false, its genuineness now is unanimously admitted. The value of the coin lies in the fact that it bears the name of a king quite unknown to history. The description is as follows:—On obverse, bust of king to right, generally admitted to be identical with that of Eukratides, the seventh of the kings of Bactriana after Diodotos, who threw off the yoke of the Seleukidae; on reverse, Helios, driving a quadriga; with the inscription *ΒΑΣΙΛΕΥΣ ΣΕΛΕΥΚΕΩΣ ΠΛΑΤΩΝΟΣ* and date PM1, i.e., 147 of the

Seleukid era, or B.C. 165, coinciding curiously with the date which had speculatively been assigned for the death of Eukratides. From the coincidence of the dates it has been concluded that Platon was the successor of Eukratides; but, as Mr. Vaux observes, the fact of the head of Eukratides occurring on Platon's coin only shows that some relation existed between the two kings, but does not specify what relation it was, whether that of deceased sovereign and his successor, or that of living suzerain and vassal. If the date of Eukratides' death were really ascertained to be 165 B.C., the coincidence with the date of the coin would strongly lead to the former conclusion; but that certainty of date not being as yet obtained, we can only infer that at the time of Eukratides' reign there was a king in Bactriana of the name of Platon, connected with him in some manner. Mr. Vaux ingeniously endeavours to explain the occurrence of the name of Platon by the supposition that he was a descendant of that Plato mentioned by Q. Curtius (v. 7) as leading a body of troops under Alexander the Great in the pursuit of Darios ("peditum erant quinque millia, equites mille, utrisque Plato Atheniensis praeerat"). P. Gardner contributes an interesting paper entitled "Plautiana—a rectification," in which he shows that the belief which has been for some time entertained that there once existed a Roman empress named Plautiana, wife of Pescennius Niger, is a mistake, and that the supposed Plautiana is really Plautilla, the wife of Caracalla. F. W. Madden continues his supplement to his "History of Jewish Coinage." J. P. Six contributes an article on Lykkeios, King of the Paeonians, and a note on the early bronze coinage of Syracuse. And after a paper by H. W. Henfrey on Naval Medals, the part concludes with the usual bibliographical notices.

THE critiques on the Salon being finished, the *Gazette des Beaux Arts* has now room for other and more learned articles. In the current number we find—1. An erudite paper by M. Léon Heuzey, of the Institute, on a group in Greek sculpture that he attributes to Praxiteles, an example of which he has found among the Tanagra statuettes, as well as a larger representation of the same subject in the Campana collection of the Louvre. M. Heuzey differs in many points from M. O. Rayet, who has lately written an important series of articles on the Tanagra statuettes, concerning the interpretation of these interesting and curious figures; but in the present paper he confines himself to stating his reasons for supposing that a group of a woman bearing another woman on her back represents Demeter carrying her daughter Persephone, and is the same composition as is mentioned by Pliny among the works of Praxiteles as the *Catagoussa*. 2. A second article by George Dupleiss on Gavarni is illustrated by several clever fac-simile sketches of the French satirist and painter of the manners of his age; but none are so good as that of the insufferable little blackguard with the spectacles in a recent number of *L'Art*. 3. The mediaeval seals of the national archives: a fourth article on the subject by M. G. Demay, with several remarkable illustrations. 4. A continuation of M. Louis Gonse's elaborate survey of the work of Jules Jacquemart. If the author intends to bestow as much time on every one of "Les graveurs contemporains," his series of articles bids fair to occupy the *Gazette* for many years to come. 5. The conclusion of M. Paul Lefort's "Murillo and his Pupils." 6. The etchings of Paul Potter and Vandyck. The etchings of these two masters have lately been reproduced in photography by Armand Durand, and form two interesting series of twenty-one plates each. Photography is especially useful in giving us reproductions of such works as these. So excellent, indeed, are these photographs that by dishonest persons they might easily be passed off as originals. It would be difficult for persons not thoroughly experienced in collecting to detect them. 7. Notice of the

Retrospective Exhibition at Nancy. This exhibition also occupies *L'Art* this month.

UNDER the title of *Ariadne Florentina*, Mr. John Ruskin has recently published a work on Florentine embroidery, into which he has introduced a description of three remarkable pieces of needlework which he discovered in a room in the King's Arms Hotel at Lancaster, where he passed a night. The subject of these tapestries was the history of Isaac and Ishmael, and Mr. Ruskin recognised in their treatment and execution many of the qualities of the Florentine school of embroidery.

A SECOND German edition is announced of M. A. Racinet's magnificently illustrated work on Polychrome ornament. An English edition was published a short time ago by Messrs. Sotheby.

AN important series of articles on the "Restoration of Oil Paintings," by Signor Gius. Ubertio Valentini, has just been finished in *Il Raffaello*.

THE *Portfolio* is perhaps not as good as usual this month, but there is a delicate etching, by Brunet-Debaines, of Turner's *Approach to Venice* in the National Gallery, which is well worth the price of the number. A long article on "Art Journalism" introduces the French journal *L'Art* to the notice of the readers of the *Portfolio*. The two journals, *L'Art* and the *Portfolio*, are alike in many respects, only the French one appears every week at more than the price that the English one charges for its monthly issue. It is surprising, indeed, and speaks well for the interest taken in art matters abroad, that this ambitious French art-journal should find the support necessary to its continued existence. English readers are beginning to fully appreciate the *Portfolio*, but it will be some time, we opine, before a public will be found in England for a weekly art-journal of the dimensions of *L'Art*. The first volume, which is now out, forms quite a formidable addition to a small library. The writing of *L'Art* is, however, generally brilliant and fearless, and the illustrations, especially the woodcuts and fac-simile sketches, are excellent; it may, therefore, be cordially recommended to those who can afford such luxuries of journalism. The article on it in the *Portfolio* contains much useful criticism which the proprietors of *L'Art* will do well to take to heart, for it is not written in any spirit of rivalry. We thoroughly agree with it regarding the inconvenient size of the French journal. The other articles in the *Portfolio* are a continuation of Mr. Beavington Atkinson's study of Wiertz, a biographical sketch of Charles Jaque, by René Ménard, and a continuation of Hamerton's Life of Etty.

"CORNELIUS and the first fifty years after 1800," is the title of a long and well-considered article, by Hermann Grimm, which appears in the September number of the *Preussische Jahrbücher*. Ernst Förster's recently published *Life of Cornelius* forms, perhaps, the *raison d'être* of the article; but it is not a mere review. With acute philosophic insight the learned German critic traces the rise and development of modern German art, and the influence exercised upon the Romantic school in particular, by the German literature of the beginning of the present century.

A WORK entitled *Benvenuto Cellini at Rome, and the Lombard and other Goldsmiths who worked for the Popes in the first half of the Sixteenth Century*, by A. Bertolotti, has just been published at Milan. It was originally printed in the *Archivio storico lombardo*, and contains the result of the author's researches into the archives of the Roman State, researches that have enabled him to throw considerable light on the history of the great Florentine goldsmith and sculptor, as well as to make known certain other goldsmiths, several of whom are mentioned in Cellini's treatise on goldsmiths' work, who have hitherto received little attention. A whole colony of Milanese goldsmiths and jewellers appears to have been established in Rome in the sixteenth century, and M.

Bertolotti has discovered many interesting details respecting them and their works. Several important documents relating to Cellini himself are also published, such as the order of proceeding in the enquiry held on the murder of Pompeo, the *instrumentum pacis* drawn up between Cellini and the father of his victim, and the safe-conduct, or *motu proprio*, that Paul III. gave to secure him from danger. The dates of his imprisonment, his entering the service of Clement VII., the first and last payments made to him by the Popes, and other matters left extremely vague by the erratic autobiographer, have likewise been satisfactorily ascertained.

THE German artists at Rome have raised a monument over the long-neglected grave of Asmus Jakob Carstens, to whom modern German art is so largely indebted. Carstens, who died in Rome in 1798, lies buried in the immediate vicinity of the obelisk of Cestius, and here his admirers have raised a commemorative stone over his remains. But the Munich painter, Julius Naue, by whose exertions the necessary funds have been obtained for this monument, is desirous of adding to it a tablet in alto-relievo, after one of Carstens' own designs, and for this purpose he earnestly requests contributions from artists in Germany and elsewhere.

THE *Allgemeine Zeitung* reports that Dr. Hirschfeld, the superintendent of the excavations at Olympia, has left Berlin to begin the projected German works. A house for the directors of the explorations has been erected in the village of Druwa, near the Alpheios valley, and the bridge across the stream intended for the transit of the excavated materials is nearly completed. The works will be begun at about forty-nine metres from the eastern extremity of the temple of Zeus, where a canal has been dug to carry off the surplus water. All the scientific apparatus and necessary tools and machinery have reached Zante, from which port, as the most direct point of communication with Olympia, they will be sent on to Druwa to await the arrival of Dr. Hirschfeld.

THE last report of the Society for the Encouragement of National Industry in France contains a communication on some pottery made at Sèvres in imitation of that beautiful enamelled ware of Japan in which the open work of the filigree ornamentation is filled up with different coloured enamels, so as to give the appearance of bronze with cloisonné enamels. Six specimens of this kind of decoration manufactured at Sèvres were exhibited by M. Salvétat at the general meeting of the society. Two of these were of soft paste porcelain glazed on the inside, but with the outside surface left dull and decorated after the muffle with enamels set in rich copper filigree, afterwards electroplated with gold. Others were of common earthenware with copper filigree over them. These cannot rightly be called imitations, for nothing exactly like them is known to have been produced before, even in Japan. No doubt this elaborate method of ornamentation will be carried to still greater perfection by practice. It opens out a new mode of decorating pottery which can be made either costly or not, according as the filigree is of gold, silver, or platinum, or simply of the beautiful red copper so well adapted for stoneware and the common kinds of pottery.

THE STAGE.

"FLAMINGO" AT THE STRAND.

A PLAYGOER, who was disposed to take as cheerful a view of the state of the histrionic art in England as circumstances permitted, was once heard to remark that "after all nobody can know how good bad acting is till he has seen worse." A similar observation might be applied to the new "Folie Musicale," by Messrs. F. Hay and F. W. Green, produced at the Strand Theatre on the occasion of the re-opening of that cheerful little house on

Saturday last. A *Folie Musicale*, or, as it is sometimes termed, a *Bouffonnerie*, is understood to describe a burlesque of the type of *Nemesis*, a piece which had a great and not altogether undeserved success at this theatre. Its inventor—if invention may be claimed for a novel combination of familiar dramatic elements—was Mr. Farnie, who, apparently, perceiving that the good-natured patrons of the Strand were getting a little tired of the incoherent frivolities of the modern form of extravaganza seems to have been struck by the notion that even folly of the wildest kind need not be entirely inconsequent. The puns and grotesque dances, the slang songs, and the outrageously absurd costumes were no doubt regarded as having an indefeasible right to flourish in a Strand extravaganza; indeed, it is hardly possible to conceive Mr. Terry's appearance in any costume presenting an approach to possibility; and if Mr. Cox or M. Marius were deprived of their "topic song," there would be presumptively much disappointment among those constant frequenters of the gallery who are accustomed to hail the appearance of each of these actors by turning admiringly to their neighbours and enthusiastically exclaiming, "There he is!" Like a prudent reformer, therefore, Mr. Farnie took his stand upon the ancient ways, and gave the Strand audience for the first time a burlesque with a story which, however wild in its foundations, had a certain amount of ingenuity of intrigue. These ends were attained by taking in hand a farcical comedy which, under the title of *Les Deux Noces de Boiséjoli*, had been performing with great success at the Palais Royal theatre, and, while retaining its ingenious complications and farcical situations, combining the whole with the exaggerations, the licence and the wilful incongruities of the burlesque drama.

There is no question that *Nemesis* was in this way an improvement on its predecessors; nor was the amusement it afforded due only to the oddity of its fundamental notion. Why people should laugh at Mr. Terry proceeding to the celebration of his double nuptials in a complete suit of pale-blue satin with minor details of costume of an uncouth and unexpected kind would perhaps not be easy to explain, even with the help of metaphysics; but the vagaries of that gentleman in *Nemesis* had power to extort laughter from playgoers who would, perhaps, be rather ashamed to confess that they had been so easily amused. To tell the truth he depicted the embarrassments of the unhappy bridegroom with a ludicrous earnestness that went far to justify the applause which the performance awakened. Altogether, though the fun of *Nemesis* was of a boisterous, and at times of a rather coarse, kind, it was hearty and sustained; and if it is at all legitimate to find amusement in absurdity, Mr. Farnie and his interpreters were sufficiently justified. Since then Mr. Gilbert, whose later fairy comedies and farcical burlesques display invention of a rare kind, and have a far higher character and purpose, is believed to have produced anonymously one or two pieces of the class of *Nemesis*, with some success. Neither Mr. Farnie nor his followers, however, have since been so fortunate as in the case of *Nemesis*; and this vein has lately been growing visibly thinner under the process of exploitation. A recent example, entitled *Intimidat*, was an acknowledged failure; and in the same class, I fear, will have to be placed Messrs. Hay and Green's *Flamingo*. The foundation of this piece is the well-known comedy *Gavaud Minard & Cie.*, but in the attempt to compress that rather licentious story into three scenes, the authors have altogether failed to impress its essential features on the mind of the audience. Perhaps if the time that is consumed in mysterious references to persons and events which are never rendered intelligible had been devoted to additional dances and songs and cant phrases, and references to the current topics of the newspapers, *Flamingo* might have had before it a long career; but that would have been

simply to return to the old order of burlesque. It is in the attempt to follow Mr. Farnie that the authors have failed; for, while they have partially neglected the old and approved methods of exciting laughter and applause in the gallery of the Strand, they have simply taxed the attention of the audience to little purpose. Varying the paradox of the playgoer already referred to, the public, having now an opportunity of "seeing worse," may at least be enabled to perceive how good some recent very bad pieces of this kind really were. To write a burlesque or *bouffonnerie* which could utterly fail at the Strand would, however, in all probability, demand more ability than Messrs. Hay and Green have displayed on this occasion; and it must be admitted that if the laughter on Saturday was less loud and intermittent than it has been known to be on these occasions, there was at least not the faintest token of dissatisfaction from any part of the theatre.

MOY THOMAS.

THE sudden postponement of *Macbeth* at the Lyceum from Saturday last until this evening might almost be made the text of a homily on the vanity of managerial wishes. At no other theatre have the absolute claims of the poetical drama been more emphatically insisted upon; and in the production of *Hamlet* the paramount importance of the text over those accessories which have of late years played an overwhelming part in Shakspeare revivals was even illustrated by the adoption of one set scene which was already familiar to visitors to the Lyceum as the churchyard in which Eugene Aram, in the person of Mr. Irving, was accustomed to expend nightly an "unconscionable time in dying." Finally, so great a degree of purism was exhibited in the preparation of *Macbeth* that not even Locke's music was to be permitted to divert the attention of the audience from the poet's lines. There is, however, a *Nemesis* in dramatic matters as well as in other human affairs. After many months of announcement and preparation *Macbeth* was postponed with scarcely a day's warning to the public, not because Mr. Irving and Miss Bateman deemed it reverent and proper to devote one more week to patient study, but simply in consequence, as the advertisements say, "of the impossibility of having the scenic and mechanical effects completely given." That Shakspeare should humbly wait upon the convenience of the stage-carpenters is unhappily nothing new; but that he should be subjected to this humiliation at the Lyceum is sad indeed.

THE well-meaning persons who occasionally project fêtes and fancy-fairs at which foolish young men pay preposterous prices for articles of no use to them in return for being allowed to stare at popular actresses may now cite a curious precedent from the other side of the Channel. A series of performances is to be given at the Variétés, on the 28th inst., for the benefit of the mother of Grenier. Distinguished performers from the Théâtre Français, the Grand Opéra, and the Opéra Comique are announced to take part in the pieces to be represented; but the novel feature of the occasion is described as follows:—"During an *entr'acte*, which will last half an hour, two counters will be arranged in the public *foyer*, where refreshments will be served and flowers will be sold by the ladies engaged in the performances." Among these are Mlles. Aimée, Bouffar, Chaumont, Judic Montaland, Peschard, Pierson, Schneider, and all the actresses of the company of the Variétés. As this is described in English words as "the great attraction," it may be presumed that our example is in some degree responsible for this innovation. We believe, however, that we have never yet got so far as to employ Miss Helen Faucit, Miss Marie Wilton or Miss Ellen Terry to dispense sandwiches and ale on behalf of a dramatic charity.

MR. J. S. CLARKE'S engagement at the Haymarket will terminate at the end of next week.

During the present week he has appeared nightly in *Red Tape*, *Fox and Goose* and *Among the Breakers*; thus, as the public advertisements proclaim, impersonating each evening "the lawyer, the swell, the goose and the groom." A new comedy by Mr. Byron is in rehearsal at this theatre.

THE popular Gaiety *matinées* will recommence on November 13, when Mr. Phelps, who has been enjoying rest on the Continent, will appear as Cardinal Wolsey in Shakspeare's *Henry VIII.*

THE production of *Dagobert*, the new *pasticcio* opéra-bouffe at the Charing Cross has not been successful. The theatre has closed after a very brief season.

THE new Aquarium and Winter Garden which is building near Westminster Abbey, on a large scale, will include a theatre, where plays will be performed in the daytime, as at the Crystal Palace. The arrangements will be under the superintendence of Mr. Hollingshead.

THE Ambigu Theatre has in preparation a new drama by M. Adolphe Belot, entitled *La Vénus de Gordes*, founded on a romance of that title written by the same author, in collaboration with M. Ernest Dadiet, and published ten years ago.

THE performance of *The Muscadins* at the Théâtre Historique has reminded the critics of the curious changes in the nicknames applied to the representatives of the follies and fashions of the day. Under Henry III. they were known as "Mignons"; under Henry IV. and Louis XIII. as "Mugnets"; under Louis XV. as "Roués"; under Louis XVI. as "Freluquets." It was not till the Reign of Terror that "Freluquets" became extinct; their places being immediately occupied by the "Muscadins," who are the heroes of this piece. Since then, however, there have been many more changes. Under the Directory they became "Incroyables," a name rendered familiar to the world by M. Lecocq's *Fille de Madame Angot*; at the commencement of the Restoration they were called "Petits-Maitres"—which was, we believe, only a revival—afterwards "Merveilleux"; under Charles X. the designation was "Elégants"; under Louis Philippe the English terms Dandys, Fashionables, and Lions, were successively in favour; under the Emperor Napoleon III. they became "Gandins," "Cocodès," and "Petits-crevés;" and we are told on high authority that the very latest result of popular ingenuity, in this way, is the term *Gommeux*, which is now in the height of its popularity. How short is the average existence of these appellations is evidenced by the fact that M. Jules Claretie has been gravely reproached with historical inaccuracy in placing the existence of the "Muscadins" under the Directory, the fact being that they belonged to a period three years earlier; and further, in making them speak without attention to the letter *r*, a peculiarity, not of the "Muscadins," but of their successors the "Incroyables." To the "Muscadins" is attributed the credit of being the first to exchange the wrinkled stockings, the shabby old hats, and rusty coats—all in high favour during the Terror—for attire of a cleaner and less slovenly kind. It appears that in France these nicknames have a hard struggle even to outlast a dynasty; but it is probable that our own nicknames of this class—such as "gallant," "macaroni," "blood," "buck," "Corinthian," "dandy," "exquisite," and "swell," have undergone changes quite as frequent. It must be assumed that there is some law which impels the populace to this universal fashion of nicknaming the gay and frivolous; but this must be classed among obscure questions in philology.

THE new *féerie* about to be produced at the Gaité is from the joint pens of Messrs. Cadol and Kouing, and bears the title of *La Belle aux Cheveux d'Argent*.

THE Prince of Wales's Theatre re-opened on Saturday last, after a brief vacation. Lord Lytton's *Money* is still the principal attraction; but

it has now clearly lost some of its power to attract. The cast has undergone a slight deterioration; and the audience, on the night of re-opening, was somewhat scanty.

AT the Mirror (late the Holborn) Theatre there will be a complete change of programme on Monday next, when the new drama, entitled *Self*, by Messrs. J. Oxenford and Horace Wigan, will be performed for the first time, followed by a new burlesque by Mr. Reece, called *The Half Crown Diamonds*, which will, we presume, be a parody of Auber's opera.

SIGNOR ROSSI and Mme. Ristori will be in London next spring, but they will appear, not at the Gaiety, as originally intended, but at Drury Lane. The Italian performances, however, will be under the management of Mr. Hollingshead, in association with Mr. Chatterton. It is hoped that Signor Salvini will be able to appear with his distinguished compatriots.

AN English version of *La Chatte Blanche*, which has lately reached its five hundredth representation in Paris, is to be produced at the Queen's Theatre in November, under the management of M. Mayer, who recently produced an English version of *Le Tour du Monde en 80 jours* at the Princess's Theatre.

MUSIC.

NORWICH MUSICAL FESTIVAL.

Norwich: Sept. 21, 1875.

None who take any interest in musical matters will need to be reminded that the Triennial Musical Festival at Norwich, which was inaugurated last night, is a long-established institution, having been held regularly since 1824. Though differing in other respects from the Festivals of the Three Choirs, it resembles them in having for its object the aid of local charities, for the funds of which, since 1824, between 14,000*l.* and 15,000*l.* has been collected. But age is not the chief claim to recognition of the Norwich Festival. It has taken a position of its own in the history of art in this country for more than one reason. It is here that the first performances in England of all Spohr's oratorios have been given. The late Gresham Professor of Music, Edward Taylor, who was formerly conductor of this festival, was an enthusiastic admirer of Spohr; he adapted the English text to all his greater sacred works, published them, and superintended their performance; and hence it is with Spohr's name more than with any other that Norwich is associated. Several other works, however, beside his have been either specially composed for, or brought to a first hearing at these festivals. Among these have been the late Henry Hugh Pierson's *Jerusalem* (1852), a remarkable but unequal work, of which I shall have more to say later; Molique's oratorio *Abraham* (1860); Mr. (now Sir Julius) Benedict's *Undine* (1860), his *Richard Coeur de Lion* (1863), and his *Legend of St. Cecilia* (1866). The frequent appearance of Sir Julius's name in the programme is perfectly natural when it is remembered that for more than thirty years he has been conductor of this festival, the present being the eleventh consecutive occasion on which he has officiated in that capacity.

The programme of the present festival must on the whole compare somewhat unfavourably with many of its predecessors, whether as regards the music performed or the list of principal performers. The cast of the latter, though good, cannot be called strong for a festival. Mdlle. Albani, Mme. Lemmens-Sherrington, and Mme. Patey, are of course excellent, but it may be doubted whether Mdlle. Anna de Belocca is sufficiently known here by name to prove much of a "draw;" and the same may be said of Mme. Enquist and Miss Helen D'Alton. The latter young lady replaces Miss Enriquez, who was at first announced, but who threw up her engagement at the last moment. Of the gentlemen, again, Mr. Edward Lloyd and

Signor Foli are in all respects what could be desired, but Messrs. H. Guy, J. L. Wadmore, H. J. Minns, and W. N. Smith—though I do not intend the slightest reflection on their ability or perfect competency for their work—have not as yet attained that position which one might expect in vocalists who have to sustain more or less important parts at such a festival as this. With regard to the music performed the general verdict must be that there is much that is good, and very little that is new. Some novelties are always looked for almost as a matter of course at such music-meetings as the present; and it is only just to the Norwich committee to say that it is not altogether their fault that so little is presented on this occasion. It will be remembered that Mr. Arthur Sullivan had accepted a commission for a short oratorio, to be entitled *David and Jonathan*. Some little time since, however, it was announced that he would not be able to complete it in time, and it was then too late to give a commission for another work in its place. I hear this morning of a second mishap. Among the few novelties which were to have been given were the Andante and Finale completing Sir Julius Benedict's new symphony. Of this only the Andante can be performed, as the Finale, though almost, is not entirely finished—about two sheets being needed to complete it. Beside this Andante, the absolute novelties of the programme are reduced to two—a "Festival Overture," composed expressly for the occasion by Mr. W. T. Best, and a selection from an operetta, "The Science of Love," by Mr. J. A. Harcourt, the son of the chorus-master of the Festival choir. Among the welcome items of the festival are Haydn's fine "Imperial Mass," Bennett's *Woman of Samaria*, Sir Julius Benedict's *Legend of St. Cecilia*, and Randegger's *Fridolin*, all of which, with the exception of the conductor's cantata, are, I believe, nearly, or entirely, new to Norwich.

St. Andrew's Hall, in which the performances are held, is a fine old Gothic building—the nave of an old church, which formerly belonged to a monastery of Black Friars. It is a noble structure, lofty and well-proportioned, and of excellent acoustic properties. Here last evening the festival commenced with a performance of *Elijah*, preceded, as a matter of course, by the National Anthem. It is all but impossible to write anything new on an oratorio so well known as Mendelssohn's great work. A few general remarks on the rendering are all that will be needed here. The arduous part of the Prophet was undertaken by Signor Foli, who sang with true artistic feeling, though labouring under considerable disadvantages. The part of *Elijah* is in fact a baritone part, and the voice of Signor Foli is a genuine bass, which though of extensive compass showed toward the close of the oratorio the inevitable effect of a continued strain upon the upper part of his register. In the more declamatory passages, the singer was especially successful. The soprano music was divided between Mme. Lemmens-Sherrington and Mdlle. Enequist; the former lady, who usually seems more at home with florid operatic than with sacred music, sang last night with unaccustomed fervour and breadth of style, and has seldom been heard to more advantage. Of such singers as Mme. Patey and Mr. E. Lloyd, it is superfluous to say a word; they were, as usual, above criticism, while the secondary solo parts were adequately sustained by Miss D'Alton and Messrs. Guy, Minns, Wadmore, and W. N. Smith. The Norwich chorus was satisfactory; correct in intonation, and prompt in attack, but without that indescribable *élan* which was noticeable last year in such choirs as those at Liverpool and Leeds, whose singing was a thing to remember for life; while the band, led by M. Sainton, and comprising many of our best London instrumentalists, left nothing to desire.

Wednesday morning.

No performance was given yesterday morning, as the time was occupied by a long rehearsal. Last night the first of the miscellaneous concerts

was given, and miscellaneous in truth it was. The first part opened with Beethoven's symphony in C minor, and included for the other instrumental items the introduction to the third act of *Lohengrin*, and the Serenade and Triumphal March from Mr. F. H. Cowen's *Joan of Arc* music; while vocal numbers, chiefly operatic, were contributed by Mdles. Albani, Belocca, and Enequist, Miss Helen D'Alton, Messrs. E. Lloyd, Guy, Minns, Wadmore, and Signor Foli. The second part was openly and avowedly a ballad concert! It is certainly something new at a festival to have the ballad concert admitted as a recognised institution, though it is but too common to find a large admixture of the ballad element in the miscellaneous programmes on such occasions. The Norwich Committee were, no doubt, wise in their generation from a commercial point of view; that they knew the people for whom they had to cater was proved both by the large attendance and by the enthusiastic applause at the close of each popular number; but, judged from an artistic standpoint, last night's programme was unworthy of a place in any festival scheme, and most certainly unworthy of the traditions of Norwich. Under these circumstances, it is needless to do more than record the fact that all the principal vocalists took part in the selection, and that the instrumental pieces of the second part were the overtures to *Guillaume Tell* and *Figaro*, and Sir George Elvey's "Festal March" composed for the marriage of the Princess Louise—a not by any means striking composition. The concert was preposterously long, lasting to within a quarter of an hour of midnight.

This morning's concert has been of much greater interest, comprising Mendelssohn's *Hymn of Praise*, a selection from Pierson's *Jerusalem*, and Haydn's "Imperial" Mass. Of a work so familiar as the "Lobgesang" I need not say a word here. The performance, in which the solo parts were sustained by Mdles. Albani and Enequist and Mr. E. Lloyd, was very good, a decided improvement being observable in the chorus-singing. The vocalists came fresh to their work, instead of wearied with a long rehearsal, as at *Elijah* on Monday evening; and their singing was much more vigorous and spirited in consequence. To the *Hymn of Praise* succeeded Cherubini's "Ave Maria," sung by Mdle. de Belocca, with the exquisite clarinet obligato of Mr. Lazarus. Of the selection from Pierson's *Jerusalem* I am almost afraid to speak at present; simply because, if I said exactly what I think, I might regret it on cooler consideration. I shall, therefore, defer a detailed notice of the oratorio to a future occasion, and merely remark that I seldom if ever in my life remember to have been so wearied and exasperated by any music as I have been this morning. That Pierson had talent is undoubted; but that his friends should claim for him the possession of the highest genius seems to me absolute madness. Why, with all its cleverness, this music should be so utterly unsatisfactory is a question which must be left for future discussion. Mme. Sherrington, Mdle. Enequist, Mr. E. Lloyd, and Mr. H. Guy, took part in the selection, which was received with marked coldness by the audience. The concert concluded with Haydn's "Imperial" Mass, the freshness and beauty of which were all the more noticeable by contrast with what had preceded. The solo parts were sung by Mdle. Enequist, Mme. Patey, and Messrs. Guy and Wadmore.

Of the remaining concerts of the Festival I shall speak next week. Seldom has a music meeting of this magnitude presented less material for criticism. As regards a large portion of it a mere chronicle of what is done is all that is requisite.

EBENEZER PROUT.

The production of Cagnoni's opera, *The Porter of Havre*, by Mr. Carl Rosa at the Princess's Theatre last Wednesday week was, as regards the general excellence of the execution, quite worthy of the

reputation which the company had gained by its previous performances. Antonio Cagnoni, the composer of the music, is a former pupil of the Conservatoire at Milan, who has produced several operas, the most successful of which has been *Don Bucefalo*, first given at Milan in 1847. The present work was originally written to an Italian text, and entitled *Papa Martin*. It is founded on the well-known drama, *The Porter's Knot*, and the English text has been skilfully adapted by Mr. John Oxenford. The libretto is an excellent one, and affords much scope to a composer of genius. That Cagnoni has made the most of his opportunities can hardly be said. His music is always pleasing and melodious, and by no means deficient in dramatic feeling; but it shows little or no real originality of style; and though there are very few, if any, actual reminiscences, we are at one time reminded of Auber, then of Donizetti, Rossini, or Verdi; nowhere is there a trace of anything absolutely fresh. The opera is, nevertheless, so effectively put together, and so well written for the voices, that it would be unjust to speak of it as unsuccessful, though it can in no sense be called a work of genius. As has been already intimated, its performance was a most admirable one. The principal part, that of Martin the porter, was played by Mr. Santley in a manner which probably surprised even his warmest admirers. Every one, of course, expected that he would sing it to perfection; but few, we imagine, were prepared for such a display of ability as regards the acting. In the great scene in the second act, in which he learns the misconduct of his son and the ruin of his hopes, as well as throughout the third act, Mr. Santley's performance was truly admirable, natural, full of feeling, and free from exaggeration. Mr. Packard, as the scapegrace son, confirmed by his excellent singing the favourable impression he had made in *Faust*, while other parts were most competently filled by Miss Rose Hersee, Miss Josephine Yorke, Mrs. Aynsley Cook, and Messrs. Charles Lyall, Aynsley Cook, and Ludwig. The last-named gentleman's impersonation of the old usurer, Charanzon, was a specially finished piece of acting. The opera was beautifully placed on the stage, the scene of the revel in the first act being particularly good, while both orchestra and chorus left really nothing to desire.

MR. A. J. HIPKINS (of Messrs. Broadwood and Sons) sends us the following note from Paris:—

"I have visited Chopin's tomb in the cemetery of Père-la-Chaise, and grieve to find it in an utterly neglected condition. I cannot prolong my stay to seek out those who should be its proper guardians, but surely if money is required, the French, German, and English admirers of Chopin's genius would be glad to provide whatever may be necessary. I might add his fellow-countrymen, the Poles, who, with some Russians, form, the guide told me, the few who seem to care to visit this monument to a composer of singularly original and beautiful music."

We quite agree with our correspondent that it can only be needful to call the attention of musicians to the subject in order that the needful repairs may be made.

M. LÉON ESCUDIER has taken the Théâtre Ventadour, Paris, on lease for six years. The Italian opera performances will begin next April with Verdi's *Aida*. Mesdames Stolz and Waldmann, and Signori Masini, Pandolfini and Medini are engaged for the principal parts in this opera.

JOHANN STRAUSS's opera *Indigo* has been produced with great success at Bordeaux.

A NEW opera in three acts, entitled *Piccolino*, the music by Guiraud, the libretto by Sardou, is in preparation at the Opéra Comique, Paris.

At the Royal Opera House in Berlin, Gluck's *Armida* and Marschner's *Templer und Jüdin* (with Niemann as Ivanhoe, and Betz as the Templar) are in preparation. Next month the study of Wagner's *Tristan und Isolde*, with Frau Mallinger and Herr Niemann in the principal parts,

is to commence. There is also a talk of producing the new opera by Götz, *Der Widerspenstigen Zähmung* (*The Taming of the Shrew*), lately given with such success at Vienna. If this is done, the part of Kate will be sung by Frau Mallinger, and that of Petruchio by Herr Betz.

MDME. LUCCA has engaged with the Impresario Marelli to give a series of operatic performances in various towns of Germany next winter, after which, it is said, she intends to retire entirely into private life. She is to receive 3,000 marks (150*l.*) for each appearance.

THE Berlin bookseller, Herr Müller, whose fine tenor voice has been at times heard in concerts, has been engaged for the Royal Opera at Berlin, and is to make his *début* as Florestan in *Fidelio*.

MDME. LOUISE FARRENC, widow of M. Aristide Farrenc, best known in this country from his publication, *Le Trésor des Pianistes*, died at Paris on the 15th inst. Mme. Farrenc was for more than thirty years one of the Professors of the Piano at the Conservatoire. She retired from her post in 1873, and was succeeded by M. Delaborde. In a somewhat lengthy biographical sketch in the current number of the *Revue et Gazette Musicale* she is spoken of as "assuredly the most remarkable of all women who have devoted themselves to musical composition." Mme. Farrenc was in the 72nd year of her age.

VERDI has declined the invitation addressed to him to preside at the musical portion of the fourth centenary festival of Michel Angelo, saying that if he accepted all such invitations, he should have had to assist also at the centenaries of Ariosto and Petrarch, at the commemorations of Donizetti and Mayr, &c.; and that he had something else to do. The Italian papers are offended with this reply, and recall the fact that Verdi was not so afraid of being put out of his way when it was a question of his conducting his "Requiem" at Paris, London, or Vienna. This may be true enough; but the composer is certainly the best judge of the value of his time.

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